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**A  
HISTORY OF  
INDIAN LANGUAGE & LITERATURE  
AT THE MUGHAL COURT**

**WITH A BRIEF SURVEY OF THE GROWTH  
OF URDU LANGUAGE**

**[BĀBUR TO AKBAR]**

**PART III.—AKBAR**

12/95

**BY**

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FROM THE PRIVATE SECRETARY TO HIS  
EXCELLENCY THE VICEROY OF INDIA

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D. O. No. 403C.

Viceroy's Camp  
India  
22nd October, 1930

Dear Sir,

His Excellency asks me to acknowledge, with thanks, the first 3 volumes of your History of Persian Language and Literature at the Mughal Court, which you have so kindly sent him.

He greatly appreciates your kind present and looks forward to reading the books as soon as he has a little leisure.

— — —  
DR R. A. NICHOLSON, F.R.S.,  
*University Professor Cambridge*

12 Harvey Road,  
Cambridge  
September 20 1930

Dear Professor (Hans)

Many thanks for Part III of your meritorious History of Persian Language and Literature at the Mughal Court.

You are to be congratulated on the completion of a work which brings together so much interesting material and provides, for the first time, a systematic survey of the subject.



شبنم مگو که هر ورقِ گل فتاده است

کان قطرها ز دیده بابل فتاده است

(اکم)

یست زنجیر جنون در گردنِ مجنونِ زار

مهری دست دوستی در گردنش افکنده ست

(اکبر)

## LIST OF ILLUSTRATIONS

	Facing page
The courier communicating the news of Humāyūn's fatal fall to the young Prince Akbar ..	1
2. Arrival of Tān Sēn at the Court of Akbar	38
3. Akbar paying a visit to Bābū Hardās	39
4. Faizl; the poet-laureate, with his royal ward Prince Salīm ..	45
5. Shāh 'Abbās the Great	64
6. Zuhūrī the famous poet and prose-writer of the Court of Sultān Ibrāhīm 'Adil Shāh of Deccan ...	181
7. Tulsi Dās the famous poet of Hindī, flourished at Benares ..	219
8. 'Abdurrahīm Khān-i-Khānān	220
9. Shākh Salīm Chishtī at Pathār Sikrī .	226
10. Abul Fazl - the great historian and General of Akbar	230
11. His Exalted Highness The Nizām Nawab Sir Mir Usman Ali Khān Bahādur G.C.S.I., G.C.B.E. the greatest living patron of Indo-Persian culture, and the illustrious Founder of the 'Usmāniya University, whose regime has heralded the dawn of new era in the advancement of learning in India ...	252

	Facing page
12 A page from the <i>Darabnāma</i> (Artist Bihzād and 'Abdussamad)	255
13 Illustration from the <i>Bahārīstān</i> (Artist Bisṣwan)	256
14 Illustration from the <i>Khamsa</i> (Artist Muhammad Sharif; Writer 'Abdur- rahīm) ...	258
15 A page from the <i>Lailā Majnūn</i> (Artist Fariukh, A.D. 1593) ..	258
16 <i>Nine</i> men rowing in a boat wall-painting in Akbar's bed-room at Pāthpur Sikri	257
17 Rājā Bīr Bal ..	259
18. Akbar at the shrine of Khwāja Mu'Inuddīn Chishtī at Ajmer .	262

# CONTENTS

## CHAPTER I

	PAGE
1. Akbar's accession to the throne at Kalbaur at the age of thirteen : congratulatory poems . . .	1
2 His birth and plea for names ...	4
3 His tutors and education . .	6
4 His taste for Persian and Hindi as compared with Turki . . .	10
5 His liking for Persian poetry, and his own compositions . . .	11
6 His poetical contest with Khān-i-Zamān	17
7 His taste for Persian poets	22
8 His literary and poetic wit	24
9. His contribution to Bhākā or soft Hindi, which is but Urdu . .	27
10. His predilection for Hindi	29
11 Unprecedented patronage to Hindi lore	33

## CHAPTER II

### 1 A GENERAL LIST OF THE POETS AND SCHOLARS OF HIS REIGN UNDER THE FOLLOWING HEADS —

(A) Poets . . .	36
(B) Historians . . .	37
(C) Philosophers, Grammarians, and Traditionists . . .	37
(D) Physicians . . .	38



	PAGE
(E) Musicians	38
(F) Painters and Calligraphists ...	39
(G) Distinguished personages of the Court known as the <i>Nauratan</i> (or the nine gems of the court of Akbar)	39
BIOGRAPHICAL NOTICES OF FAIZĪ, NAZIRĪ, 'URFĪ, ZUHURĪ, TULSĪ DĀS, 'ABDURRAHĪM KHĀN-I-KHĀNĀN, AND ABŪ FAZĪ	
2 <i>Faizī</i> second great poet after Amir Khusrau	39
3 Sa'ib's glowing tribute	40
4 Badkunt's view of his literary and poetic attainments	42
5 His great Masnawī <i>Naldaman</i> , Badkunt's estimate of its worth	42
6 His other works ..	44
7. His style of Persian prose	46
8 His merit and usefulness as a physician	46
9. His library ..	48
10 Some specimens of his verses ..	49
11 <i>Rucū'ī</i> (quatrain)	55
12 <i>Marsiya</i> (elegy) ...	57
13. Character of his <i>ghazals</i>	59
14. His enormous wit and power of composing impromptu poems	63
15 His influence on Akbar and his father's share in moulding the latter's religious beliefs through the Infallibility Decree of 1578 ... ..	66
16 <i>Nazirī</i> his arrival at the Mughal Court, and his lyric poetry .. ..	67

	PAGE
17 Parallel odes of 'Urfi and Naziri ...	68
18. Some opinions on the respective merits of the two poets ...	73
19 His poetry influenced by Sufism ...	74
20 Jahangir's patronage and appreciation	74
21 Some selected odes	75
22 Naziri the Qā'ani of India	88
23 His famous elegy on the death of Prince Murād	88
24 Naziri compared with Hafiz	96
25 A summary of Naziri's peculiarities of style	102
✓ 26 'Urfi his poetical career Shirāz	103
27 His arrival and reception at Agra	103
28 He declares <i>ghazal</i> to be his sphere, but attempts competition with Anwarī Khā- qani, and Zuhri, in <i>qasida</i> ...	107
29 Some of his best <i>qasida</i>	109
30 'Urfi and Zuhri in friendly communication with each other	173
31 Parallel odes of Urfi and Zuhri	174
32 Faizi's estimate of Zuhri and 'Urfi	177
33. Badā'uni's conflicting remarks about 'Urfi's popularity	177
34 His death	179
35 His superiority in <i>qasida</i>	180
✓ 36. Zuhri his name and birth-place ..	181
37 Early part of his youth spent in Khurāsān	181
38 Opinion of the author of <i>Ma'asir-i-Rahimi</i> about his poetic genius ..	182
39 His poetical contests at Shirāz	183
40. His connection with the court of Shah 'Abbas, the Great	148

	PAGE
41. His coming to India stay at Ahmadnagar and Bijapur ...	185
42. Meeting of Faizi with Zuhuri their appreciation of each other's talents	187
43. Badā'uni and Wāliḥ Daghastānī on Zuhuri's style of prose	188
44. Iskandar Munshi's tribute ..	189
45. Views of Sa'ib and Ghālib .	190
46. Zuhuri the saviour of prose ...	192
47. Āzar's and Hidayat's half-hearted praise	193
48. His mastery of Persian prose and poetry an unusual combination of two separate virtues	194
49. Important poetical works	195
50. Peculiarities of his style — ..	195
(i) Imagination	196
(ii) Description ..	197
(iii) Illustration	198
(iv) Homogeneity	199
(v) Simile and metaphor .	200
51. Specimens of his <i>ghazal</i> .	201
52. Specimens of his <i>Masnavi</i>	207
53. Specimens of his <i>qasīda</i> .	209
54. Specimens of his <i>ruba'ī</i> .	211
55. Specimens of his <i>tarjī 'band</i> and <i>Mutalaba</i>	212
56. Contrast between Zuhuri and 'Urfi .	214
57. His age, death, and character ..	216
58. <i>Tulsi Dās</i> his life and works	219
59. 'Abdurrahīm Khān-i-Khānān greatest patron of Persian poetry in the East	220

	PAGE	PAGE
Persia's great tribute .	221	9
His merits as a poet . . .	225	
Shibli's comparison of the Khān-i-Khānān's ode with Naziri's .	228	

### CHAPTER III

#### ( B ) HISTORIANS

Abul Fazl as a politician his Akbar Nama a great political move its aims and objects	230
Critical estimate of Abul Fazl's work as a historian . . .	233
Abul Fazl's birth and his coming to the court .	235
His public policy, character and death .	236
His views on religion .	239
His style . . .	239
Value of Akbar Nama as a chronicle .	241
Basis of Akbar Nama suggested to be (i) Al-Biruni's India, or (ii) Firdausi's Shah Nama . . .	244
Zafar Nama as the probable basis .	245
Reasons why Al-Biruni's India and Shah Nama cannot be the basis .	247

### CHAPTER IV

Akbar's religion, policy, and character .	247
Some literary features of his reign .	252
(i) <i>Khat</i> ( calligraphy ) .	252

	(ii) <i>Inshā</i> ( letter-writing )	
	(iii) <i>Naqqāshī</i> ( drawing )	
3	His death	..
4	His <i>Nauratan</i>	...
	(i) Mullā Du Piyāza	
	(ii) Rājā Bīrbal	
	(iii) Hakīm Humām	..
	(iv) Rājā Todar Mal	
	(v) Rājā Mān Singh	.
	(vi) Faizi ...	.
	(vii) Abul Fazl	. 2
	(viii) 'Abdurrahīm Khān-i-Khāṣān	.. 2
	(ix) Mirza Tan Sēn	. 4

## CHAPTER V

- 1 Evolution of Urdu : dispute about its parentage : opinions of European orientalisists
2. Progress of Urdu in the reign of Akbar  
contributions of Tulsī Dās and Sūr Dās
3. Contributions of 'Abdurrahīm Khān-i-Khāṣān, Shāhī Burhānuddīn Jānām, Mullā Nūrī, and Sultān Muḥammad Qutub Shāh 20
- 4 Continued process of intermixture of Persian with Hindi and other local Prakrit gave rise to Urdu ..

## CHAPTER VI

- ✓ 1 Style of Persian prose at the Mughal and the Safawī Court ..

	Page	
2	Persia as a source of inspiration to India ..	279
3	Points of contrast between the Persian and the Indian style ...	280
4	Akbar's reign compared with the contem- porary Persia ...	282
5	Causes of the ultimate loss of efficiency in the art of Persian composition in India .	286
6	Ornate style of prose at the Persian Court	288
7	Taste of the Safawi and the later Persia, and their views on styles	292
8.	An English orientalist on Indian apprecia- tion of Persian poetry ..	300
9.	Critical appreciation of poetry in India and Persia	301
APPENDIX A Persian Text and English translation of the <i>Sh Nusr</i> of Zahir.		
	Part I <i>Nusr</i> ( The New Front )	307-345
APPENDIX B Persian Text and English translation of Part II <i>Gulzar-i-Ibrahim</i> ( The Rose-garden of Abraham )		
		347-389
APPENDIX C Persian Text and English translation of Part III <i>Khan-i-Khal</i> ( The Table of the Friend of God )		
		391-467

## ERRATA

**NOTE.**—The kind reader is requested to correct the following mistakes that have crept in notwithstanding the utmost care taken in getting the book printed —

- P v, line 2 from last, add 'a' before 'new era'
- P 4, line 8 from last, give a comma after 'freely'
- P 66, F N 1, add 'His' before 'Prophet'
- P 202, line 16 from last, read 'channels' for 'channel'
- P 208, line 7, add 'upon' after 'played'
- P. 208, line 5, read 'persistently' for 'consistently'
- P 227, F N 1, line 7, add 'who' after 'darwish'
- P 232, last line, read 'Akbar' for 'Akba'
- P 236, line 8 from the last, add 'a' before 'splendid'
- P 239, last line, read 'mazy' for 'many'
- P. 267, line 3 from last, read 'at' for 'in'
- P 296, line 8, read 'j' for 'i'
- P 297, line 9, read 'its' for 'his'
- P 303, line 2 from last, read 'very' for 'same'

# A HISTORY OF PERSIAN LANGUAGE & LITERATURE AT THE MUGHAL COURT

## PART III—AKBAR—THE GREAT

### CHAPTER I

The news of the fatal fall of Humāyūn from the terrace of his library was communicated to the young Prince through an old and trusted servant of the State, Ouchi Kākā, specially deputed for this purpose by Bairam Khān Humāyūn's scribe (محرر) lasted four days: on the fifth day he expired. Soon after his death, the young Prince, Akbar, destined to become the greatest of the Mughal kings in India in administrative policy and literary patronage, ascended the throne of Hindūstān at Kalānaur in the year 963 A. H.<sup>1</sup>

Akbar's accession to the throne at Kalānaur at the age of thirteen. congratulatory poems.

---

<sup>1</sup> Jauhar gives the date 962 A. H. Cf

چهارمین صعد اکبر ۹۶۳ در مقام کلاندر متوفی شد آنجن و ستم  
و تسامع بر تخت خلافت تشریف آوردند

[Tashkhat-ul-waq'at, B.M. MSS., Add. 16,711, fol. 145a.]

In support of this he also quotes a chronogram which gives  
the same date (vide Part II, supra).

It is further supported by the author of *Akbar-nāma*, Hāshim Beg Rāmī, Humāyūn's contemporary, as quoted by Brewster [vide *Persian Literature in Modern Times*, p. 22, fn. 1.]



در دستِ فمۀ دورانِ جهان بسدِ اَمَر  
که بادشاهِ جهان پایِ فرسورِ بهاد

The flower of hope blossomed, and the breeze  
of fulfilment blew,  
God satisfied the aspirations of the people in  
an ideal manner ;  
From the ravages of *Time*, the world became  
immune,  
For the king of the world placed his foot on  
the throne

He was at this time too young to manage the affairs of the State and to control the critical situation with which he was faced. The supreme power was therefore vested in the veteran hands of Bairam Khān to check the growing peril from Hemū who had conquered the environs of Delhi and was advancing further to seize the throne of Hindūstān. A battle was fought in which Hemū was defeated and taken prisoner. This victory was an achievement of the greatest significance in the history of the Mughal rule as laying the foundation of Akbar's empire firm in India. Amīr 'Abdul Haī Saḍr composed the following chronogram to commemorate this event :

'احلالِ الدینِ محمد اکبر ان سادِ فلکِ رفیع  
یعونِ لطفِ حقِ تکریمِ هندوئے سده رو را

---

<sup>1</sup> Nafis'ul-Ma'ani, B.M. MSS., Or 1761, fol. 64b.

Although only a boy of thirteen,<sup>1</sup> his name was ceremoniously read in the *Khutba* for the valid recognition of his kingship. As usual, the court poets poured chronograms and congratulatory poems, evincing great literary skill and poetic subtleties. A specimen of each is given below .

از حطبة ساه رفیع منبر شد  
 و در سکه عدل کارها چون زر شد  
 بمسند نه تخت سلطنت اکبر شاه  
 نارنج حلوس نصیب اکبر شد

From the *Khutba* of the Shāh the pulpit was  
 exalted,  
 And from the coin of his justice, the affairs  
 became as gold ;  
 The king Akbar sat on the throne of Empire,  
 The date of the accession was found in  
 'nusrat-i-Akbar' (the victory of Akbar)

گل آمد سگفت و وزد باد مراد  
 مراد حلای خدا آنچنانکه ناند داد

<sup>1</sup> Cf the accession of Bībur to the throne of Farghāna and Andijān in the twelfth year of his age Also, of Shāh Tahmāsp's accession to the throne of Persia at the age of ten

<sup>2</sup> Akbar Nāma, Vol II, p 9.

<sup>3</sup> Farishta Vol I p 244

دبیرِ صلح بر لوحِ نقا نا حامۀ قدرت  
رقمِ دن بهرِ سالِ فتح او نگرفت همورا

Jalāluddīn Muhammad Akbar is a king of  
celestial dignity,  
Who captured by the grace of God the dark-  
faced infidel,  
The author of *Nature* on the tablet of Eternity  
with the pen of Power.  
Wrote the chronogram of this victory '*bigraft*  
*Hemū rā*' (captured Hemū)

He was born of Hamida Bānū Begam, daughter of Shaikh 'Alī Akbar Jāmī, tutor to Humāyūn's youngest brother Mirzā Hindāl. Although she was not of royal blood, her parents bore a distant relationship with Humāyūn's family. This was probably why her father had been appointed by Humāyūn to be Preceptor to Hindāl. It also accounts for the reason why she observed no ceremony with Humāyūn, and appeared before him along with other ladies and gentlemen of the royal house, with whom she mixed freely without formalities. Humāyūn was at this time crownless, and did not command the prestige of a king as he did in his former days. He was a fugitive with but a few attendants crossing the desert of Sindh in 948 A.H., when he was struck with the beauty of this young lady and secured her in marriage. When she and her husband were yet in Sindh, Akbar was born at 'Umarkōt in 949 A.H.

His birth and  
plea for names

He was given the title of Badruddin' (the *Full Moon* of the Faith), for the simple reason of his birth having taken place on the night of the full moon. His name Muhammad Akbar was derived from that of his maternal grandfather, Shaikh Alī 'Akbar 'Jāmi'<sup>2</sup> (Humāyūn's father-in-law). His title *Jalāl-uddīn* (the glory of the faith) was conferred upon him later, on his ascending the throne at Kalānaur in the fourteenth year of his age.

<sup>1</sup> Vincent Smith has mistaken this title for the name. Cf

"History knows Akbar only as Jalaluddin Muhammad Akbar. The true story of the real date of birth and of the original naming is preserved in the artless and transparently truthful narrative of Humāyūn's personal attendant Jauhar who was present when the name Badruddin was conferred for the reason stated." [Akbar, the Great Mogul, p. 19. Second edition, Oxford, 1919.]

Jauhar's dictum does not support the above statement of Vincent Smith, and thus exposes the futility of his argument. Cf

وقت تولد حضرت امیرالامین جلالتی ملک عالمین شب چهاردهم  
روز ششم مرد ماه شب چهاردهم و آن روز میگویند پس شهادت میدهد اند  
قاری میرالدین و الفقهاء هر دو عالم 'مور' در خانه 'شریف' درمورد  
خطب جلالتی و بداندین یکی است -

The time of the birth of his royal highness, the Prince, may God perpetuate his kingdom, was Saturday night, the 14th of the month of Sha'ban. They call the moon of the 14th night 'Badr' (full moon), so the Prince Muhammad Akbar, Ghias, the *Full Moon* of religion and the world, illuminator of both the regions, honoured the house. And the title of Jalaluddin and Badruddin is the same. [Tasikrat-ul-waqa'at, B.M. MS., fol. 63b.]

<sup>2</sup> I have no authority to cite in support of this statement either from Persian or English authorities. It is my own surmise which may or may not be credited.

During his father's lifetime he had been put successively under the following six or seven scholars of varied talents to look after his <sup>His tutors</sup> and education training :

- |       |                          |   |   |
|-------|--------------------------|---|---|
| (i)   | Muhammad 'Alī Taghā'ī    | } | 1 |
|       | Mullā 'Isāmuddīn Ibrāhīm |   |   |
| (ii)  | Maulānā Bā Yazīd         | } | 2 |
| (iii) | Maulānā 'Abdul Qādir     |   |   |
| (iv)  | Mullā Pīr Muhammad       | } | 3 |
| (v)   | Mīr 'Abdul Latīf Qazwīnī |   |   |

<sup>1</sup> There seems to be a sort of disagreement between Farishta and Abul Fazl, as to the identity of Akbar's first tutor. The former declares that the first was Muhammad 'Alī Taghā'ī who was appointed by Humāyūn at Cabul when Akbar was four years old. Cf

همراهه جلال‌الدین محمد اکبر چهار ساله بود . جنت آصفی  
مقدمه را مانتاجی محمد علی طغایی در کابل گذاشته -

[Farishta, Vol. I p 448]

Abul Fazl, on the contrary stated that Mullā 'Isāmuddīn Ibrāhīm was the first Preceptor who was appointed when Akbar was 4 years, 4 months, and 4 days old, and had just started on his educational career. Cf

و هفتم غوال این سال ده از عمر اند پیوند حضرت شاهنشاهی چهار  
سال و چهار ماه و چهار روز عده بود . . . در مکتب شهری در آورده و در  
مقام‌الدین ابراهیم را باین خدمت گرامی عری اختصاص بخشیدند  
[Akbar Nāma, Vol. I p 270]

<sup>2</sup> Ibid. pp. 316-317

<sup>3</sup> Cf

جنت آصفی میر محمد الطیف قزوینی را که بعد از او در میر محمد  
مقدم پادشاه عده بود نزد بیرون خان ترکمان ارستان -  
[Farishta, Vol I, p 466]

(vi) Bairam Khān.<sup>1</sup>

Mullā 'Isāmuddīn had a passion for pigeon-flying and on persistent complaints being made that the young Prince was also growing increasingly fond of the same, Humāyūn dismissed the Mullā and appointed Maulānā Bā Yazīd as his successor. The young Akbar still remained as averse to book-learning as ever, and showed greater zeal for riding, arrow-shooting, and other sports than the dry schooling of his preceptor. This office was afterwards transferred to others but none benefited the truant boy who successfully resisted all attempts of his tutors to impart him book-learning. In fact he was at this time too young to enter into any real systematic education under these men. Besides, the continually disturbed and eventful reign of his father, accompanied by the frequent compulsory separation of the young Prince, had hardly left a breathing interval for Humāyūn to make any satisfactory arrangement for his son's education. When Humāyūn returned from his exile and settled in India peacefully, Akbar was thirteen years old. It was at this time that Humāyūn was comparatively free to pay attention to this affair when all of a sudden he died, and Akbar, who was then under the wardship of Bairam Khān, found himself engrossed with other serious and more urgent problems

<sup>1</sup> Cf.

د بایرام خان و امیر شهبازة جلالتهمین محمد اکبر سامع

[Ibid., p. 459.] Also, refer Akbar Nāma, Vol. I, p. 255 and

"Vol. II, p. 98.

than his education. Soon after his accession he made up for all his past deficiency and slackness shown by him in the acquisition of knowledge by causing books on all subjects to be constantly read to him by experts, and himself listening to their contents carefully and assimilating the same. Of such books as were selected for reading he had kept a large variegated stock always ready at hand in his own palace so as to be easily accessible to him at any hour of the day or night. The following extract from Abul Fazl, while giving a detailed list of the books read out to him, throws ample light on his literary taste

‘و گیتی خداوند از و مور آگهی کتاب خانه را بر  
چند گونه فرموده، ‘روحی درون مشکوی معذب باشد  
و لکنی بیرون، و هر کدام را چند لفظ گردانند،  
همواره علم علم و نامه نامه را موافق ارش بانه قرار  
داد، و از دیگرگونهگی نظم و نمر و هندی و فارسی و  
یونانی و کسمیری و عربی سر بیما ناف، بدان نظم  
بمظر در آوردند، روز بروز کار دامن آده دل آنرا  
بموقف عرض همانوں رسانند، و هر کتابی را  
از آغاز تا انجام شنود، و هر روز که بدادها  
رسد بشماره آن هندسه بقلم کوهنبار نقش کند و  
بعد از اوراق خوانده را بعد از شرح و سفید بخشش  
شود، کم کتابی مشهور بود که مذکور مصفل

همایون نگردد و کدام داستانهای ماستانی و  
 غرائب علوم و توانر حکم که بداد آن پمشوای  
 دانش مشای انصاف گرای نباشد ' از مکرر  
 شلوس ملال نگیرد و نفراروار خواهش نباشد '  
 همواره از اخلاق ناصری ' کمیلی سعادت '  
 قابوس نامه ' مکتوبات شرف میبری ' گلستان '  
 حدیقه ' مسوی معنوی ' حام حم ' بوستان '  
 شاهنامه ' همسه شمع نظامی ' کلمات حسرو و  
 مولانا حامی ' دیوان حافظانی و ابوری ' و دیگر  
 تاریخ نامها در پیشگاه حضور بر خوانند -

And the possessor of the world, owing to his considerable knowledge, has divided his library into several sections. A portion of it is inside the royal palace, and some outside it. And each section was divided into several groups. Always he fixed a grade for every science and every book in proportion to its value. And according to the variety of poetry, and prose, and Persian and Greek, and Kashmiri, and Arabic, books were arranged. In this order they were brought to his Majesty's view. Every day experienced people of apprised hearts bring them to the auspicious presence, and his Majesty listens to each book from the beginning to the end. And every day when a certain portion is covered by the reader, his Majesty puts a



mark on (or according to) the number of the page by his pearl-scattering pen. And in proportion to the number of leaves read, the reader is rewarded with gold and silver in cash. There would be few famous books that are not read in the auspicious assembly. And what ancient tales and wonders of science and boons of philosophy could there be that are not in the recollection of the leader of the wise, prone to justice. He does not feel vexed at hearing books read over again, and listens to them with increased delight. They always read in his royal presence from among *Akhlaq-i-Nāsiri*, *Kimya-i-Sa'adat*, *Qabūs Nāma*, *Maktūbāt-i-Sharaf Muniri*, *Gulistān*, *Hadiqa*, *Masnavi* in *Ma'nawi*, *Jām-i-Jam*, *Bustān*, *Shāh Nāma*, *Khamsa-i-Shaikh Nizāmi*, *Kulliyāt-i-Khusrau* and *Jāmi*, *Diwān-i-Khāqāni*, and *Anwarī*, and sundry other works on history

The rapidly dwindling influence of the Turki dialect at the Mughal court is more clearly noticeable

here than in the reign of Humāyūn. No Turki work is included in the inventory of books given by Abul Fazl, nor any recorded instance is found of his composing any verse in Turki, or even reciting one from the works of others. Also, no conversation of his in Turki language is reported in any of the available histories of his reign. This is due chiefly to his attention being paid from the very beginning to a

His taste  
for Persian  
and Hindi as  
compared with  
Turki.

more urgent dialect than Turki, viz., the Hindi language, which was gradually coming to the front, in which his achievement and interest form a contrast with those of his predecessors. He was the first of the Mughal kings whose birth took place in India, and whose life, with the exception of a decade of forced exile in his early childhood, practically lived amongst the Indians.

He was exceedingly intelligent and possessed of a fine taste for history, literature, music, and fine arts

His liking for Persian poetry, and his own compositions, This he developed greatly in the society of the poets and the literati of his court, which shone with greater radiance than that of the Safawi dynasty of Persia and virtually became a centre of learning and of Persian prose and poetry. He also had a strong memory and committed by heart selected portions of *Diwān-i-Hāfiz*, and Jalaluddin Rūmi's *Masnawī*,<sup>1</sup> which he greatly appreciated and

<sup>1</sup> Cf.

و لڑ کتب مسم مستوی مولوی و مولوی لسانالغیب خود به خدمت  
 مولوی میرزاوند و لڑ حائز و نظایف آن اقتضاد می یابند -  
 [Akbar Nama, Vol. I, p. 271]

This point is specially noteworthy as showing his tendency to mystic thoughts in the very beginning of his life. His admiration for Hāfiz and Jalaluddin Rūmi, the leading mystic poets of Persia, to such an extent that he committed their verses to memory, also goes to prove his own acquiescence in their broad views of life which they expressed in their works, c. 7.

حائز کتب مسم مولوی و مولوی لسانالغیب خود به خدمت  
 مولوی میرزاوند و لڑ حائز و نظایف آن اقتضاد می یابند -  
 [Akbar Nama, Vol. I, p. 271]

often recited to himself in his leisure hours. He also read omens in *Diwān-i-Hāfiz* with reference to important personal and State affairs.' A few instances

O Hāfiz, if thou desirest union with the beloved make  
peace with all grade of people.  
With a Muslim say Allāh Allāh, and with a Brahman Rām  
Rām

These broad lessons together with sundry other teachings  
like

در همد خشک ملولم بیار مادی ناب

I am disgusted with dry piety, bring pure wine ' which may be called poetic effusions and are confirmed heresies in their plain meaning, seem to have laid a firm hold on Akbar's thoughts, and may be the basis for his subsequent religious theory which he evolved under the name of *Dīn-i-Ilāhī*. Its basic principles were identical with the teachings of Hāfiz and the theories expounded by Jalāluddīn Rūmī.

Cf. the following instance of his court nobles taking an augury from *Diwān-i-Hāfiz* as to the result of the proposed fight with Sikandar

وار کز کت و سپید آنکه جمعی از ملوکان بکلمه عزت او دیوان

سحر الکتاب کاو ل بفرمودند که این بیت برآمد :

سکندر، ایمی بشکست آبی      موز و در مهر نیست آبی کو

[Akbar Nama, Vol II, p. 67.]

This is another noteworthy point showing the extent and the nature of influence that Hāfiz's poetry exercised at the Mughal court in India. Humāyūn was the first Mughal monarch to take to this practice which was continued in his house afterwards. No instance of it, however, could be discovered under Bābur.

of his grasp and power of composing poetry are quoted below :

On one occasion when the news of the fight of his governor of Kashmir with a pretender by name Yāḡār Mīrzā, reached his ears, he recited offhand the following verse of his own composition :

کلاه حسرویی و تاج شاهی

بهر کل کی رسد حاشا و کلا

The cap of royalty and the crown of kingship,  
How can they reach a baldman ! never, never !

The following verse is quoted by Abul Fazl as one of his Majesty's best compositions :

نیست زنجیرِ جنون در گردنِ محبوسِ راز

عشق نیست دوسمی در گردنش افکنده است

It is not the chain of madness in the neck of  
poor Majnūn,

It is the hand of friendship which love has  
cast round his neck.

Again, once in a hunt when his leopard successfully chased a deer, he composed a beautiful verse

<sup>1</sup> *Note.*—Mīrzā Yādgār being bald the word 'kal' is suggestively used. Also note its clever fusion and drift in 'kal/āk,' and 'kal/ā,' amounting to the figures of speech *کنایه* and *تلمیح*.

<sup>2</sup> Akbar Nāmā, Vol. I, p. 271

which is quoted by Mirzā 'Alauddaula Qazwini, and is preserved by a court poet in his quatrain.

مطالعی گف شاه دین پرور  
که دهاں حسن آن مفاہ گرفت  
چیتہ بادشاہ کالہ گرفت  
دوں او دسب راجو لالہ گرفت

The king, protector of religion, composed a  
*matla'*,

That the world talked of its beauty,  
"The leopard of the king caught a black buck,  
Its blood covered the plain like tulip."

Once in the year 987 A H, when he happened to be at Fathpūr Sikri, he recited in the mosque on Friday before the congregational assembly the following verses which he had composed for the occasion.

خداوندیکہ مارا خسروی داد  
دلِ دانا و نازوی موی داد

<sup>1</sup> Nafā'is-ul-Ma'asir, B M MSS, Or 1761, fol 60b

<sup>2</sup> 'Ali Quli, Walih Daghistani, Riyaz-ush-Shu'ara, B.M MSS., Add 16,729, fol 40b Cf. the statement

گرفتند در قلعہ روز جمعه ۱۰ جمادی الاول ۹۸۷ هـ بر منبر برآمدہ

ایں اشعار خود را دہائی خطبہ پرخواند

They say that at Fathpur on Friday, in the month of Jamāda 1, A H 987, his Majesty having appeared on the pulpit read out these lines of his own composition in the Khutba.

بعدل و داد مازا رهمنون کرد  
 بکسر عدل از خیال ما بیرون کرد  
 بود و صفش ز عمل و وهم برتر  
 عالی شانه الله اکبر

Badgunt, on the other hand, declares that the first part of the *Khutba* was written by Faizī Cf. the statement

ترجمه: مراد حمدانی الاول از سال نهم و هشتاد و هفت در مسجد جامع  
 قندهار... این سه بیت همین بیض را بعد دیگران بهم تمام  
 خوانده از منبر فرود آمدند و امامت را بکاتب محمد امین خطیب حکم  
 فرمودند و اینها این است -

مبارکند مازا خسروی داد دل دانا و نازوی قوی داد  
 عدل و داد مازا رهمنون کرد بکسر عدل از خیال ما بیرون کرد  
 بود و صفش ز حد فهم برتر تعالی شانه الله اکبر

Vol II, p. 282.)

On Friday the month of Jamada, 1, A.H. 987 in the congregational mosque of Kathpūr his Majesty having half read these three verses of Shaikh Faizī, with the help of other people came down from the pulpit, and ordered Hāfiz Muhammad Amin, *Khatib* (the preacher), to act as *Imām*; and the verses are these

That God Who gave us sovereignty,  
 Gave us a prudent heart, and a strong arm  
 He showed us the path to justice and equity,  
 Else than justice He kept out of our heart,  
 His praise is beyond the limit of our understanding.  
 Sublime is His position, the Greatest Allāh.

رباعي

از بار گنه خمید بشم چه کنم  
 نه راه مسجد نه کشتی چه کنم  
 نه در صف کافر نه مسلمان حاتم  
 نه لایق دوزخ نه بهشتی چه کنم

That God Who gave us sovereignty,  
 Gave us a prudent heart and a strong arm ;  
 He showed us the path to justice and equity,  
 Aught but justice He kept out of our heart ,  
 His praise is above wisdom and imagination,  
 Sublime is His position, the greatest Allāh

*Quatrain*

From the burden of sins my back bent , what  
 should I do ?  
 Neither there is way for me to mosque, nor  
 to temple what should I do ?  
 Neither in the row of the infidels nor in that  
 of the faithful there is room for me,  
 Neither I am fit for Hell, nor for Paradise ;  
 what should I do ?

These lines are extremely simple and have nothing peculiar or of high poetic excellence about them worth mentioning They serve only to show that although he had received no formal education, he did subsequently cultivate a taste enough to appreciate and compose poetry On another occasion

he sent the following *rubāʿi mustazād* of his own composition to 'Abdullāh Khān 'Uzbeg, ruler of Tūrān :

عمم همه در تیران و هکیران نگذشت با درد و الم  
 این عمر گرانمایه چه ارزان نگذشت در رنج و ستم  
 عمریکه بشد صرف سمرقند و هری ناعشر و طرف  
 انسوس که در آگره ویران نگذشت با غصه و غم

My whole life passed in separation and sever-  
 ance : with pain and grief,  
 This valuable life, how cheaply it passed :  
 in sorrow and hardship ;  
 A life which was spent at Samarqand and  
 Hērāt : with pleasure and mirth,  
 Alas, that in Āgra it bore out in solitude :  
 with grief and sorrow.

His following communication in verse in the metre of his opponent, Khān-i-Zamān,' ruler of Jaunpūr, is a substantial evidence of Akbar's developed poetic taste which he had cultivated under the tutorship

His poetical  
 contest with  
 Khān-i-Zamān

<sup>1</sup> *Riṣṣ-ush-Shu'arā*, B M MSS, Add : 6,729, fol. 106

<sup>2</sup> His real name was 'Alī Qulī Khān. He was one of the grandees of Humāyūn's court. On Akbar's accession to the throne he was appointed a '*ṣayyidā*' (governor) of Jaunpūr. Shortly after, he declared his independence and claimed equality with Akbar. In the battle fought in 974 A. H., he was found dead. (Refer, Akbar Nāma, Vol II pp. 348 . 350 . 355 ; and 389 )



of Bairam Khān and in the society of the great poets of his court. The Khān-i-Zamān on one occasion wrote to Akbar the following :

ای سَدِ سکندرِ زمانه درِ تو  
 ناحوحِ دودِ سباهی لشکرِ تو  
 درِ دورِ تو آثارِ قیامتِ بد است  
 دجالِ توئی حواجه امینا حیرِ تو

O thou, the wall of the Alexander of the  
 time is thy door,

The soldier of thy army is a Gog (devil) ;

In thy regime the symptoms of the day of  
 Resurrection are apparent

<sup>1</sup> Riyāz-ush-Shu'arā, B M MSS, Add 16,729, fol 207a

*Note* This quatrain with a different rhyme and text has been reproduced by Badā'uni, and attributed to Subūḥī, a poet of the court, who is said to have composed it as a satire upon Khwāja Aminā, better known as Khwāja Jahān, who was Akbar's minister before Abul Fazl Cf

درِ فرس سالِ حواجه امینا درِ پرستش ملک مطراجه جهان درِ لکهنو  
 وقتِ مراجعتِ اردرِ ارِ بَدَنه دامنِ حق را اجابتِ نبرد و صبحی غامر  
 درِ عینِ کفّی و بزرگی او این نامی گفته بود که  
 بر اهلِ هر سَدِ سکندرِ فرستد یا جوحِ که گویند صفِ لشکرِ توست  
 درِ دورِ تو آثارِ قیامتِ بد است دجالِ توئی حواجه امینا حیرِ توست

[Vol II, p 186]

This statement of Badā'uni is somewhat puzzling as the quatrain in both the instances is clearly addressed to some one whose servant or vassal is Khwāja Aminā

Thou art *Dajjāl*<sup>1</sup> (a fiend), and Khwāja Aminā  
is thy ass.

To this Akbar gave the following suggestive reply  
in the same rhyme and metre :

ای حانِ زمان که پر بود لشکرو  
شد دلبِ من باعثِ کُرد و فِر نو  
کمرِ ناشم در حرِّ دُحالِ امروز  
فردا من اگر خدا بسارم سر نو

O Khān-i-Zamān, whose army be full to over-  
flowing,  
My sovereignty was the cause of thy pomp  
and glory ;  
I will be less than the ass of *Dajjāl* today,  
If tomorrow I do not sever thy head from thy  
body.

Khān-i-Zamān retorted with the following :

تا هست اینِ حالِ در کشور و  
مسکله که من جنگ کند لشکرو  
نگذر در دسم که تا دو کُرد نو  
از سر گذرد برای سیم و دِ نو

<sup>1</sup> *Dajjāl* is the fabulous impostor who is said to appear at the approach of the day of Resurrection to misguide people, and to oppose Christ who will descend from Heaven to deliver the world from sin.

<sup>2</sup> *Riyāz-ush-Shu'arā*, fol. 207a.

<sup>3</sup> *Ibid.*

So long as there is any trace of the *Khāleea*  
 army in thy kingdom,  
 It is unimaginable that thy soldiery should  
 take the field against me ;  
 Hence tempt with more lavish gifts of money  
 thy mercenary,  
 So that he may give up his head for thy gold  
 and silver.

To this Akbar gave the following reply .

اما آنکه بود خاکِ درم اسیر تو  
 امروز من فرو نمائند سرِ تو  
 از دوا لب من هست ترا سم و زری  
 و ز زور در است قدرتِ لاسکر تو

In spite of the fact that the dust of my door  
 is thy crown,

Today thy head does not stoop to me ,

From my riches (power) thou hast gold and  
 silver,

And from the strength of that gold is the  
 power of thy army

Khān-i-Zamān yielding at last sent the following  
 quatram

"ای شاه زمان منم کمن تو کمر و  
 و ز زور منی توانم آمد بر تو  
 از گداز تو قصدِ کستن من داری  
 بدستِ جستانِ توانم آمد بر تو"

---

<sup>1</sup> Ibid

<sup>2</sup> Ibid

O king of the world I am thy humblest slave,  
And it is through fear that I dare not come  
near thee ;  
Even from a distance thou hast the intention  
of killing me,

How then can I come near thee ?

Akbar's answer was the following .

گفتی تو چو راستی خدا یاور تو  
صد رحمت حق تر پدر و مادر تو  
غیر مدد تو سکه و خطه من  
تا من نکم آرزوی کشور تو

Since thou hast uttered the truth God be thy  
Helper,

A hundred blessings of His be poured on thy  
father and mother ;

Do not replace my coin and 'khutba' by yours,  
So that I may not long for thy territory.

Besides the above verses there are some others  
preserved in his name in the contemporary and later  
works .

<sup>1</sup> Ibid

<sup>2</sup> Cf. the following

میں تھوہ سے حورم سے آرید      میں چنگ نمی زلم نے آرید  
خونم سکر نہ بر درق گردناده است      کن قهرها ز دیده خود قنداق است

و نامی

دوشینہ بکوی میں فروشاں      پھلاک میں ہر ہر ہر ہر ہر  
اکھوں و غبار جو گوانم      در فادہ و درد سر ہر ہر ہر

[Ibid., fol. 40b. also Cf. Bayaz-i-Mirza And Beg Turkman,  
fol. 122a.]

He also recited verses from standard poets on occasions to suit his purpose. A few instances are quoted as follows. At the time of vesting power in the hands of Bairam Khān, he recited the following hemistich

دوست گر دوست بود هر دو دهرهاں دشمن ناس

If the friend remains a friend, let both the worlds be enemies.

Another instance is as follows

و از عجبانت سوانح آن بود که حمد  
 بهکری نمکی از ملارمان درگاه والا نمر در کمان  
 بهاده تر کس کرده بود و آنکس در کمن موص  
 بود در شکار دده معروض داشت سطوت حلال  
 بهاسامی اقتضای سبابت فرمود و از کمال عصب  
 سمشر حاصه را بعلیج حان دادند کی ادب  
 خود سر بر اعتدال را از بار گرس نکات  
 دهد مسار اله دو مریه آن الماس ناره را ترا و  
 انداخت و سر موی آزرده بسد و تر زبان  
 غدیر بیان گدسب

اگر بیع عالم نکند رهای

نبرد رگی نا نخواهد حدای

<sup>1</sup> Farishta, Vol I, p 462

<sup>2</sup> Akbar Nama, Vol II, p 272.

And from among the curious incidents was that Hamid Bhakkari had shot an arrow from his bow at one of his Majesty's servants ; and this person having been on the lookout for an opportunity made his complaint to his Majesty on the hunting-ground. The kingly wrath was inclined to punish the culprit, and his Majesty in extreme anger gave his own sword to Qulij Khān in order that he might relieve this immoderate turbulent wretch from the burden of his neck. The said Qulij Khān twice struck that *diamond-piece* on the culprit and not even as much as the point of a hair was injured. And on the destiny-relating tongue passed

If the sword of the whole world moves  
from its place,  
It will not cut a vein until God desires.

Another instance of the same is as follows :

روئے قلمح حان گاردایی خویش گدازد  
مسعود برخیز دگر گوی منگسند دین منار از  
رباعی سخن رفت او ازان هموسمده بدین  
آویخت - بر زبان گوهر ناز رفت  
به گار زمین را نگو ساجی  
که تا آسمان سر برداختی

One day Qulij Khān was dilating on his skill; others were gainsaying it. In the meantime talk turned on Mathematics. Qulij Khān dropping the former topic clung to this one. On the pearl-scattering tongue went:

Well hast thou performed the affair of the world !

That thou art engaged with the sky as well.

Like his father he had a critical insight, and made certain agreeable suggestions to the poets and the literati of his court.

His literary  
and poetic wit

روى قلمح خان دفتري در بيشگاه حضور آورد  
و عرض داشت نام اس خلاصة الملك مهاده ام  
اميد كه بدترائي نابد فرمودند كه اس نام  
سراودار صوة و سركار اس ناقصه - همان بهم كه  
جمعية الملك بر گویند

One day Qulij Khān brought a record in the presence of his Majesty, and said, " I have named it '*Khulāsat-ul-mulk*' (the essence of the country). I hope that it will receive acceptance." His Majesty rejoined, " This name is fit for a province, or a district, or

else a town. Better is that it might be named 'Haqiqat-ul-Mulk' " (the reality or the truth of the country).

He also made suggestive remarks on the verses of Persian poets. Some instances are quoted below

'روزی رباعی ملا طالب صافهانی که در مرثیه  
حکیم ابوالفتح و بهسب آمدن حکم همام گفته بود  
عزیز همانوں رسد -

مهر دو برادرم که دمسار آمد

او شد سفر و من ز سفر نار آمد

او رفت بد'ناله او عمر رفت

من آمد و عمر رفتم نار آمد

فرمودند لعل دیناله گرانی میکند اگر چس

نخواند بهتر باشد : او رفت و درفتش مرا عمر رفت

One day Mullā Talib Isfahānī's quatrain, which he had composed as an elegy on Hakīm Abul Fath, as also a welcome to Hakīm Humām, was read before his Majesty

The love of the two brothers came agree-  
able to my breath,

That one has gone on his journey, and  
the other has come from his journey ;

That one went and behind him went life,

This one came and my departed life came  
back



His Majesty remarked that the word '*dunbāla*' (دنباله) sounds heavy. If it be read thus it might be better :

That one went, and by his departure my  
life departed.

‘روزي نرم آگهی آراسته بود بکي از سرآمدگان  
همان محفل این لب خواند  
مسکینان و حشرش رهبا و همعین یوسف  
فغانی آفتاب من ندان اعزاز می آید  
بر دای گوهرنار رفت اگر بکای “آفتاب من”  
“شهباز من” بر خواند سراوار باشد -

One day an assembly of knowledge was in progress. One of the poets of the august assembly read out the following verse :

Messiah his comrade, Khizr his guide, and  
Joseph holding the rein of his steed,  
Fughani, my sun, comes attended with  
such honour.

On the pearl-scattering tongue went, "If  
in place of '*my sun*' you read '*my champion  
rider*,' it would be appropriate."

Ibid

*Note* - Fughani was a famous poet who flourished in Kherāsan at the court of Sultan Ya'qub Hasan, in the first quarter of the tenth century A. H. He was commonly known as Biba Fughani and was a contemporary of Baber.

His taste for *Bhākā*, or soft Hindi, as modified by Persian tone and vocabulary, which is but another name for Urdū, is more marked than that of any of his predecessors. While no instance could be discovered of either Bābur's or Humāyūn's Hindi speech, except a Turki-Urdū verse (already quoted under Bābur) Akbar's Hindi conversation and verses have been referred to by contemporary authors.

One instance of the former is partially preserved as follows

چنهن افتاد كه همس سال در ميان خاں انكه  
و انهم خاں براءى بر حاسب ' روزى خاں را  
مكصور در نه شمشير كشيد و شاه والا بر آشعه  
برجان هندی فرمودد كه اى ملچجه گاؤنى نو  
كهوں انكه مارا يعنى او را ار حان بھكان كړدى -

And it so happened that in this very year, a quarrel arose between Khān i Atka and Adham Khān. One day he put the Khān to the sword in the royal presence. His Majesty frowned and said in Hindi tongue, "O dirty idiot, why didst thou kill my Atka ?" i.e., rendered him from life to lifeless.

<sup>1</sup> *Tārkh-i-Humāyūnī*, MSS, dated, Agra, 1060 A H., Jāmādā II, fol 118a (copyist 'Imād Mucamaddī Shāhjadī)

*Note* — It is unfortunate that Abul Fazi has omitted to report the original speech, and has given the translation only. Cf.

و بر زبانی هندی گفت كه اى بچه لوده چرا انكه مارا كفتى -  
(*Akbar Nāma*, Vol. II, p. 175)

His predilection for Hindi was but natural in his close contact with the Hindūs. He acquired a decent knowledge of Hindi, and listened to Hindi speeches and songs with unabated interest, and himself composed verses in the same. Some instances are as follows :

‘بزدنك مندهاكر كه دهی است در میانِ آگره  
و فنكخور عبورِ اشرف اتفاق افتاد و جمعی از بغه  
پردازانِ هندی اشعارِ لغز را در معاهرو مناقب  
خواجہ بزرگ خواجہ معین الدین قدس سره  
العزیز كه در حصرتِ احمر آسوده اند. .. خواندن  
گرفتند آنكصرت را كه حوای حو و حصفت اند  
سوې رنارتِ مرقِد خواجہ در باطنِ معدس  
حوش رد -

Near Mandhākūr which is a village situated midway between the roads to Ajmēr and Fathpūr, his Majesty happened to pass. And a number from among the singers of Hindi songs began to sing elegant verses in glory and praise of the great Khwāja Mu'inuddīn, may God purify his soul, who rests in Ajmēr. An ardent desire arose in the pure heart of his Majesty, who is a seeker after truth and reality, to visit the tomb of the Khwāja

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<sup>1</sup> Ibid., p 154

Once he composed a Hindi-Persian verse which is preserved in a court poet's quatrain (already noticed), and is reproduced here for ready reference :

چیتا پادشاه کاله گرفت  
 حوی او دشت را چو لاله گرفت

The leopard of the king caught a black  
 buck,

Its blood took hold of the plain like tulip.

His predi-  
 lection for  
 Hindi •

He was fond of giving Hindi  
 names to his pet animals like ele-  
 phants, horses, and dogs, in prefer-  
 ence to Persian names :

ابوالفضل از زبان گوهر نثار آنکسرت شنیده  
 که میفرمودند آن میل صحرائی نمودار حکام آن  
 ممالک سرکشیده برآمده بود - حشرت ساهمشاهی  
 نام آنرا کهبری سنگه بهادند -

Abul Fazl heard it from his Majesty's  
 pearl-scattering tongue that he said, " That

<sup>1</sup> Note—The names of the animals 'chita' and 'kāla' are pure Hindi words used in a Persian composition. Their Persian equivalents are 'بخت' and 'آل' ' Still more significant is the 'māfat' (the sign of possessive), which is placed over the Hindi word 'chita' to connect it with the Persian word /ādi-kāh. Such relation with a foreign word is not permissible according to the rules of Persian grammar.

<sup>2</sup> Ibid., p. 233

was not a wild elephant. It had come away turning its head against the rulers of those countries." His Majesty named it *Khert Singh*.

Another elephant was named *Bhairūn* .

‘حکم مقدس بعاذ بهوسد کہ فیل مسد جنگی  
از فیلانی خاصہ شریفہ آوردہ بآن جنگ اندارد  
... بہدرون نام فیلانی آوردہ بکجگ انداختند -

His Majesty's order was issued that they should bring a ferocious fighting elephant from amongst the royal elephants, and make it fight with that. They brought an elephant named *Bhairūn*, and let it loose for fight with it.

Once two elephants waited in his presence. One bore a Persian name and the other a Hindi. He preferred to ride on the latter :

‘از فیلانی نامی خدا بخش و بال سندر ... ..  
در رکاب دولت دوسان و ہوسان دودند  
آنحضرت بر فیل دل سندر نام سوار شدہ

From among the famous elephants, *Khuda Bakhsh* and *Bāl Sundar* were attending the royal stirrup. His Majesty rode on the elephant named *Bāl Sundar*.

<sup>1</sup> Ibid., p. 284

<sup>2</sup> Ibid., pp. 291 and 292

Again he had a pet dog to which he had given a Hindi name :

’وا از عرائث امور قصہ سگ پادشاهی است  
و آن مکنه سگی بود مهره نام

And from among the curious affairs is the story of the king's dog. And it was a female dog by name 'Mahwa.'

He also gave a Hindi-Persian name "*Shaikhū-jīyō*" to Jahāngīr, and another pure Hindi "*Pahārī-rāja*" to Murād. Some of his Hindi songs that are unrecorded and handed down to us by tradition only, survive to this day, and are sung at Delhi and its environs in the houses of respectable men on occasions of marriage. The story of their origin is that when Akbar celebrated the marriage of his son Jahāngīr with the daughter of Rāja Bhagwant Dās and shouldered the bridal palanquin to the royal palace, the Rāja sang the following :

’ہماری بیٹی - ہمارے محلوں کی چری  
ہم داد گلام دے

<sup>1</sup> Ibid., p. 202.

<sup>2</sup> 'Mahal' generally signifies a palace or a mansion, here it stands for female quarters. It was also used chiefly in the Mughal period, as a title for the Queen, or the wives of the nobles, and sometimes to distinguish the Queen's mansion from the rest. Its plural '*mahallāt*' (correct '*mahallāt*') was definitely used for the king's wives.

Our daughter is the slave girl of your  
royal harem,

★ We are all servitors and slaves.

The reply given by Akbar was this :

سہاری بیٹی ہمارے محلوں کی رانی  
ہم صاحب سردار رہے

Your daughter is the queen of our palaces,  
You are all potentates and chiefs.

Of the songs thus surviving there is one, sung  
from the mouth of the royal bride, which also  
portrays some essentials of marriage :

برب باس کتا مورے نال  
بی کا مٹوا چہ راؤ رہے  
اڑھے اوپر کلس تراہے  
دنکھس راحہ راؤ رہے

O papa, get the bamboos over the mountain  
hewn,

Erect a thatched stall with reed .

A crest should adorn it,

All the Rājas and potentates witness it.

From this it might be seen what a natural and  
graceful turn the Hindi-Persian mixture was taking  
in the popular taste. The songs of Akbar and the  
Rāja are but simple and pure Urdū, which is a  
result of the long-established cross-breeding of

Persian with Hindi. Abul Fazl's remark about Akbar's taste for Hindi is as follows

'و طمع الهام بدبر آدھ صرت نگفتن نظمِ ہندی و  
مارسی بغایت موافق افتادہ

And his Majesty's disposition, which is susceptible to revelation, is extremely suited to composing Hindi and Persian poetry.

Besides this, the great impetus to public taste for Hindi in his reign was given by his unprecedented patronage to Hindi lore, which led so much fresh stock of Sanskrit and Hindi literature to be transferred into Persian. Some notable productions are the following :

Unprecedented  
patronage  
to Hindi lore

- (i) *Razm Nāma* (or battle-book), translation of the Mahābhārata, rendered by the joint efforts of Badā'uni, Naqīb Khān, Faizi, Mullā Shiri, Hājī Sultān, and others
- (ii) 'Avār Dānish (Touch-stone of knowledge), translated from Sanskrit by Abul Fazl.
- (iii) *Lil'awati* (a treatise on Algebra and Geometry), translated from Sanskrit by Faizi.
- (iv) *Rāmāyan* (the famous poem by Vālmiki), translated by Badā'uni, Naqīb Khān, and Hājī Sultān.

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<sup>1</sup> Ibid., Vol. I, p. 270



- (v) *Sanghasan Battarī* (The thirty-two tales of the throne), rendered from Hindi by Badāūnī and Khwāja Husain Mervī.
- (vi) *Athervan Veda* (a religious book of the Hindūs), translated from Sanskrit by Badāūnī, and Mullā Ibrāhīm.
- (vii) *Nal-Daman*, a masnawī by Faizī, founded on the story of Rāja Nal and Damayāntī in the Mahābhāratta.
- (viii) *Tārīkh-i-Krishn Ji*, translated from Sanskrit by a joint committee of scholars.
- (ix) *Tārīkh-i-Kashmīr*, translated from Hindi, by Mullā Shāh Muhammad of Shāhābād.
- (x) *Bhagwat Gītā*, translation of a certain section of the Mahābhāratta, not undertaken before, by Abul Fazl.
- (xi) *Jōg Vāshishtha*, a moral and religious dialogue between the two Rishis : Vāshishtha and Rāmchandra, translated by the joint efforts of Naqīb Khān, Mullā Shāh and Abul Fazl.
- (xii) *Kishan Joshi*, translated by Abul Fazl
- (xiii) *Harivamsa*, translated by Mullā Shirī
- (xiv) *Mahesh Mahānad*, translated by Abul Fazl.

This shows at a glance what different groups of scholars, including religious and pious Muslims, were employed in the work of translations. Thus the deep hold that Sanskrit and Hindi lore had

taken on the Muslim taste, and the genuine and wide interest aroused for the study of these languages under the patronage of Akbar, is without a parallel in the history of the Mughal rule in India.

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## CHAPTER II

The reign of Akbar occupies a long roll of scholars, including poets, historians, calligraphists, philosophers, theologians and those who combined literary merit with administrative capabilities. Besides these, there were at the court, physicians, painters, musicians, and artists of diverse skill and accomplishments.

A general list  
of the Poets  
and Scholars of  
his reign

The following is a selected list of scholars, of whom only a few marked with an asterisk\* are described in these pages. For information on others, refer *Badāʾunī*, Vol. III; *Āʾīn-i-Akbarī*, Vol. I, pp. 232—264; *Tabaqāt-i-Akbarī*, pp. 389—406; *Nafāʾis-ul-Muʾāsir*, account of Akbar, and *Maʾāsir-ul-'Umarā*.

A Poets — (i) First grade poets .

\*Faizī, \*Nazirī; \*ʿUrfī, Malik Qumī \*Zuhūrī; Ghizālī, Sūr Dās, \*Tulsi Dās, and \*ʿAbdurrahīm “Khān-i-Khānān.”

(ii) Second-grade poets

Hayātī Gilānī, Huznī Isfahānī; Mir ʿAbdul Haī Mashhadī, Sanāʾī Mashhadī. Nishānī, Shakībī Isfahānī, Bairam Khān, Māhvī; Maillī Hirawī; Rafīʾī Kāshī, Saurafī Kashmirī, Ghairatī Shirāzī, Qarārī Gilānī;

Sanjar Kāshī ; Bābā Talīb Isfahānī ; Qāsim  
Arsalān Mashhadī and Kesar Dās.

B Historians      \*Abul Fazl ; Badāūnī ; Farishta ;  
Nizāmuddīn Ahmad ; Shaikh 'Abdul  
Haq Haqqī Dehlevī , Nūrul Haq ; Amīn

Ahmad Rāzī.

C Philosophers, Gram-  
marians, and      Maulānā 'Abdullah Sultānpūrī,  
Traditionalists      " *Makhdūm-ul-Mulk.* "  
Miyān Hātim Sanbhālī.

Shaikh Jalāluddīn Thānesarī.

Shaikh Bhikan.

Shaikh Ilāh Diya Khairābādī.

Miyān Wajīhuddīn Ahmadābādī

Shaikh Mubārak Nāgorī [a teacher of  
Badāūnī].

Miyān Jamāl Khān Muftī of Delhi.

Shaikh 'Abdunnabī, *Sadr-us-Sudūr*, "*Fakhr-  
uz-Zamānī.*"

Shaikh Ahmadī Fayyāz Ambahtiwāl.

Qāzī Sadruddīn Jālandarī.

Miyān Ilāh Dād Lakhnawī.

Mir Sayyid 'Alī Lūdhīyānawī

Maulānā Jamāl Lahaurī.

Shaikh Sa'duddaula—the grammarian

Maulānā Ilāh Dād Sultānpūrī

Shaikh Abul Fath Thānesarī [a teacher of  
Badāūnī].

Qāzī Mubārak Gūpāmawī.

Shaikh Husayn 'Alī Mūsālī [a teacher of  
Abul Fazl and Nizāmuddīn Ahmad]

Qāzī Nūrullāh Shūstārī.

Malik Mahmūd Piyārū.

Shaikh Ya'qūb Kashmīrī.

Maulānā Mirzā Samarqandī [a teacher of  
Badāūnī].

Maulānā Mir Kalān.

Mir Fathullāh Shirāzī.

Qāzī Jalāluddīn Multānī, "*Qāzī-ul-Quzāt*."

Sadr Jahān, Grand Mufti of Hindūstān.

Ghāzī Khān Badakhshī.

Hakīm Binā

Hakīm 'Alī.

D. Physicians

Hakīm-ul-Mulk Gilānī.

Hakīm 'Ain-ul-Mulk Shirāzī

Hakīm Mīsrī.

Hakīm Abul Fath Gilānī.

Hakīm Humām.\*

Hakīm Masīh-ul-Mulk Shirāzī.

Hakīm Fathullāh Shirāzī.

Hakīm Ahmad Tattavī

E Musicians Mirza Tān Sēn.<sup>1</sup>

Rām Dās Kalāwant.

Subhān Khān.

Bēz Bahādur.

<sup>1</sup> He was given the title of "*Mīrzā*" on his embracing Islam, and was buried in the Muslim Cemetery at Gwalior, in 997 A. H. He was at first in the service of Raja of Rēwah, but subsequently went over to Agra at the invitation of Akbar. Abul Fasl says that a musician like Tān Sēn has not appeared for the last thousand years. This view is supported by other chroniclers also [vide Jahāngīr's estimate of Tān Sēn in *Tuzuk-i-Jahāngīr*].



[illegible]

Miyān Lal Kalāwant.

Babā Hardās.

Khwāja 'Abdussamad, *Shirin-qalām\**;

Nishān\*, Khwāja Muhammad Sharif\*, Das-

<sup>F</sup> Painters and  
Calligraphists want Rām\*, Muhammad Husain  
Kashmiri, *Zarrin-qalam*, Mir

'Abdullāh Wasfī, *Haft-qalam*; Miyān

Mauzūn, Ashraf Khān Hari Bans, Bisāwan,

Miyān Lāl (noticed under Musicians)

<sup>G</sup> Distinguish-  
ed personages  
of the Court  
known as the  
*Nawātan* (or  
the nine gems  
of the Court  
of Akbar) Faizi, Abul Fazl, Rāja Bir-  
bal, Rāja Todar Mal, Mullā  
Du Piyāza, Tān Sēn, Hakīm  
Humām, Rāja Mān Singh, Abdur  
rahim, *Khān-i-Khāmān*

He was the son of Shaikh Mubārak Nāgōri and elder brother of Abul Fazl. He occupies the first rank among the poets of the court of Akbar, and is considered to be one of the greatest Persian, Arabic, and Sanskrit scholars of the age. The considered opinion about him is that after Khusrāu no other poet has since appeared who could compete with him in the master of diction, poetic excellence, and sublimity of thought. The great poet Sa'ib, of

<sup>A</sup> Faizi second  
great poet after  
Amir Khusrāu

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\* There is a separate treatise giving notices of expert calligraphists under Akbar, by an author who styles himself as Khalifa Shaikh Ghulam Muhammad *Haft qalam Akbar shāhi*. The calligraphists are classed according to their rank in the particular branches in which they excelled [vide Or 1861 B M MSS fol 45-52]



the court of Shāh Jahān (afterwards *Malik ush Shu'ara* of Shāh 'Abbās II, calls him *Shirin-kalām* Ss'ib's glow- (of sweet speech) and pays him a glowing tribute ing tribute in the following verse .

اس آن عرل که مصی شیریں کلام گفت  
در دندہ ام حلیدہ و در دل نشستہ

This is that ode which Faizi of sweet discourse  
composed,

It charmed my eye, and stole into my heart.

His other colleagues at the Persian Court equally paid him compliments and recognised his worth and genius as a first-rate poet of Persian language.<sup>1</sup> He was a man of great learning,

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<sup>1</sup> Cf. the verses of Ali Naqi Kamra'i, 'the court-poet of Shāh 'Abbās I, and the chief panegyrist of his Vazir, "*I'timād-ud-Daula*"—recognising Faizi's greatness as a poet, and comparing him with Zahir and Khāqāni, the two renowned poets of Persia. The first and the third lines are simply an acknowledgment of Faizi's immense superiority over himself, hailing him as his master and admitting himself as his disciple, with a confession that his poetry has had a remodelling effect upon his own composition

مرا افکند بر نظم امروم پرتوی نهی  
ایو الفیض آن گزین اکبر و شیم کبر من  
شیر کسوة پهلوانی حتی شهر الدین  
امیر زبده اعلی رمان حتی امیر من  
اگر هستم مجیر اندر خطی او عسک حاکمی  
و گو من مشهورم آستان او منیر من  
کم نا او رعد بر دایره دمای هم چشمی  
که در این خانقاه من مرید و اوست پیر من

and his poetic qualification was only a secondary virtue. As an Arabic scholar and thinker he was one of the leading men of the age. Badā'ūnī, who was his father's pupil, pays him a high tribute of praise so far as his erudition is concerned, but condemns him outright for his heretical beliefs. His commentary "*Sawāṭir-ul-Iḥām*" on the chapters of the Qur'ān, is a marvellous composition, as showing his wonderful command and power to write out page after page without admitting a single letter with a dot. As a poet of Persian language, which forms the present consideration, he was the most noted among his colleagues, and was appointed *Malik-ush-Shu'arā'* (king of poets) on the occasion of the 33rd anniversary of Akbar's coronation in the year 996 A H. The incident is gracefully described by the poet himself in the following verse of an ode preserved in his *Diwān*.

آن روز که فیض عام کردند  
ما را ملک الکلام کردند

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Also Cf. another poet of Persia, Rasmī Qalandar, writing in a *qasida* to Khān-i-Khānān that Faizī has captured the seven climes like Khurrau

د فیضِ نام تو فشی گرفت چون خسرو  
د آید هندی اقلیم همه را بگر

<sup>1</sup> The rank of *Malik-ush-Shu'arā'* (poet-laureate) under the Mughal rule in India was established by Akbar, and Ghuzali Mashhadi was first appointed to it. After his death, it devolved on Faizī who held it till the beginning of 1004 A H, when he died.

That day when they showered gifts on one  
and all,  
They made me the king of poets.

Badāūni's  
view of his  
literary and  
poetic attain-  
ments

Badāūni's remark about his  
literary and poetic attainments is as  
follows .

و در فزون حُرَّتِ ار سحر و معما و عروض  
و فائده و تاراج و لغب و طب و اسما عدل  
در دروَرِ نداسب -

In the sub-branches of poetry, enigma,  
metre, rhyme, history, orthography, medi-  
cine, and epistolary, he had no equal in the  
age.

He was the author of 101 works, according to the  
estimate of Badāūni and Bakhtāwar Khān (author of  
*Mu'āt-ul-'Ālam*) Some of his poetical works are as  
follows

(1) *NalDaman* It is a love story of Rāja  
Nal and Damayānti written at Akbar's request

His great Mas-  
nawi, *Naldu-  
man*, Badāūni's  
estimate of its  
worth

in the space of five months, in the  
39th year of his reign (A H 1003'), and  
on completion presented to him, who  
appreciated it much and ordered its  
being profusely illustrated with pictures and  
read before him daily It contains 4,000

<sup>1</sup> Badāūni, Vol III, p 299

<sup>2</sup> i f, his verses

سی و نهم از جلوس شاهي  
چون سال عرب شمار کردم  
تاریخ معصود الهی  
الف و سه الف نگار کردم

verses according to the author's own calculation' and is considered by competent judges as one of the best works ever written in Persian verse. It combines the lofty diction of Anwarī, and graceful ease of Hāfiz with the deep pathos of Nizāmī. It begins thus

ای درنگ و دوی تو در آغار  
عیای نظر بلند پروار

O Thou, in Thy search, still is in the beginning,  
The phoenix of sight, which soars high

Even Badā'uni who seems, on religious grounds too much prejudiced against him,<sup>1</sup> pays him the warmest tribute on its production.

'والحق مبنوی سب که درین سه صد سال  
میل آن بعد از امیر خسرو ساند در هند کسی  
دیگر کعبه ناسد -

<sup>1</sup> Cf

ای جز عزار گوهر آب تکلیف ام قاتعین آب

<sup>2</sup> Cf

مذمت چهل سال درسی شعر میگذرد اما همه نا درسی انتظار  
مندی او خوب اما در شعر معالیم شعر او سراپا در سره حلیقه او در وادی  
فطیلت و نظریات و نظریات معروف

[ Ibid., p. 301. ]

Note the inconsistency in his argument in the first sentence and compare this statement with his previous pronouncement (quoted on p. 42, supra) in which he declares that Faizi as a poet was unrivalled in the age judged from all canons of criticism

<sup>3</sup> Badā'uni, Vol II p. 396

And to speak the truth, it is a *masnawī* the like of which has perhaps not been written in India within the last three centuries after Amir Khusrau.

This is his last work which was finished before his death, and formed the third of the series of *Pan̄j Gan̄j* (the five treasures), which he had contemplated to write in imitation of Nizāmi's *Khamsa* but did not survive to carry it out. In the finishing lines he changed his *nom de guerre* from '*Faizī*, to *Fayyāzī*.' It was composed to match with Nizāmi's *Lailā Majnūn*

(ii) *Makhzan-ul-Adwār* (the Centre of Circles) ·  
a *Masnawī* written after the style  
of Nizāmi's *Makhzan-ul-Asrār*, and  
begins thus :

His other  
works.

بسم الله الرحمن الرحيم  
گنج ازل را سب طلسم قدم

'In the name of the Merciful and the  
Compassionate "

Is an ancient *talismān* for the Treasure of  
Eternity

It was the first of the series of *Pan̄j Gan̄j*, and

<sup>1</sup> Cf.

زیر پوش که حکم ام سخن بود      نیکی دلم نگوین من بود  
اکثری که قدم بهشاق مرگش      یونیم از مصیبت یافش





Figure the post-frontal with his royal coat  
 Prince Seem  
 (Kindly lent by Prof. A. G. L. M. V.)  
 London University

was undertaken and finished in his fortieth year as stated by him in the following lines .

دین منے بغس کہ کشدم دوز  
دور نکستمن بود از پنج دور  
شوق کربس نامه پرو بال داس  
عمل کمال چہلم سال داس

This pure wine which I drank forthwith,  
Is the first circle from the five circles ,  
My fond desire has taken wings from this  
narration.

My wisdom had the perfection of the fortieth year.

(iii) *Bilqis-wa-Salmān* . the second of the series undertaken shortly after his first composition as a counter-reply to *Shirīn-wa-Khusrau*.

(iv) *Tabāshīr-us-Subb* (the sugar or the dawn of morning is a collection of poems consisting chiefly of *ghazal* and *qit'a* with a few *rubā'i* at the end. In the preface he relates how he was called to the court by Akbar and appointed as tutor to Jahāngir, and subsequently received the rank of *Amīr* and the title of "*Malik-ush-Shu'ard*" (the king of poets).

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<sup>1</sup> Add 23,281, B.M. MSS., fol. 272a.



He had a graceful style in prose also. The letter which he wrote to Akbar interceding for Badaūni may serve as a good specimen of his prose-writing. It is easy in style and impressive in tone, and is not encumbered with the long train of titles, rhythmic diction, and cut and dry phraseology according to the practice of the age. It runs thus. —

عالم بها - درین ولا دو حونس ملا  
 عبدالعادر از بدائن مصطرب گریان و بریان  
 رسیدند و نمودند که ملا عبدالعادر چند ده بیمار  
 بود و از موعدی که بدرگه داشته متخلف شده  
 و او را کسان بیلاساهی بسبب تمام نرده اند نا  
 عاقبت کجا انکامد و گفتند که امداک بیماری  
 او تعرض اسرف نرسیده - شکسته نوارا، ملا  
 عبدالعادر اهلب تمام دارند و علوم رسمی انچه  
 ملایان هندوستان میتوانند خوانده پس  
 خدمت انوی کسب فصلب کرده و قرب سی و هفت  
 سال مسود که بنده او را مدام و نا فصلب  
 علمی طبع نظم و سلمه انسای عربی و فارسی  
 و چمری از تکوم هندی و حساب ناک داس  
 در همه دانی و وقوف در نغمه ولایت و هندی  
 و خبری از سطرخ صغیر و کمر دارند و مشق

من تقدیرے کردہ ناوجود بہرہ مند ہوں اریں  
 ہمہ فصائل نہ بے طمعی و قناع و کم  
 بردن نمون و راستی و درسی و انب  
 و نامرانی و شکستگی و گرسنگی و بے نعمی  
 و ترک اکثر رسوم تعلیم و درسی احلاص  
 و عقیدت بدرتہ بالاساهی موصوفست و قنیکہ  
 لشکر تر سر کو نہ پلیم نعلین مشد او الماس  
 نمودہ نامعد حاسناری رف و آنکا بردے کرد  
 و زحمی ہم سد و تعرض رسدہ انعام ناف اول  
 مریہ او را حلال حان قورچی بدرتہ آوردہ تعرض  
 رسانندہ بود کہ من امامی برای حصرت پیدا  
 کردہ ام کہ حصرت را حوس حواہد آمد و من  
 فتح اللہ ہم اندے ار احوال او تعرض  
 اقدس رسانندہ بودند و خدمت اہوی تر حال  
 او مطلعند اما مشہور است - ع

حوئے طالع ر حرور ہد نہ

چوں درگاہ راستان است درموقت کہ  
 بے طاقتی زور آوردہ بندہ خود را حاضر بابہ سرور  
 والا دانستہ احوال او تعرض رسانند اگر دین  
 وقت تعرض نمی رسانند نوعی از ناراستی و

بے حقیقی بود حق سبکانه بدهای درگاه را در ساند  
 فلک بانه حصرت بادشاه بر راه راسی و حق  
 گذاری و جمع شناسی قدم نابت کرامت  
 فرماید و آن حصرت را هر کل عالم و عالمان ساند  
 گستر و شکست برور و عطا ناس و خطابوس دهراران  
 هزار دولت و اقبال و عظم و حلال درگاه داران دهر  
 با کلی درگاه الهی و روس دلای سحر حیر صبح  
 گهی، آمس، آمس -

Besides his poetical attainments he was well-versed in Unānī medicine, and used to give lectures on the *Al-Qānūn* of Avicenna for which he had earned a name. He also practised as a physician, and had a charitable disposition, and treated the poor free of charge. The Bayāz of Mirzā Asad Beg mentions him as a *Hakim*, and quotes his verses under *Hakim Faizi*.

His whole life was that of a student, and till late hours of the night he was occupied in reading and writing books. His library which on his death in 1004 A H, passed to Akbar consisted of 4,600 precious manuscripts on different subjects including philosophy, music, astronomy, mathematics, poetry, medicine, history, and religious literature.

Some specimens of his verses  
Some of his beautiful verses are reproduced as follows .

نگذر از عشق که این کار سامان نرسد  
آسمان نایع و معشوق نفرمان نرسد

Leave love, for this affair will not come to  
anything.  
The sky will not submit and the beloved will  
not be obedient to thy commands.

نیا که روی متکبراب گاه نور بهم  
نمای کعبه دنگر و سنگ طور بهم  
حطم کعبه سکسب و اساس قله بر نخب  
نقاره طرح نکه قصر بے تصور بهم

Come, so that we may turn our faces towards  
the arch of light,  
We lay the foundation of a new Ka'ba with  
the stone from Mt. Sinā'i ;

---

1 A'in-i-Akbari, Vol I p 229

2 Ibid

N. 1

The four-walls of the *Ka'ba* broke, and the  
 foundation of the *Qibla* gave way,  
 Anew we lay the foundation of a faultless  
 structure.

فدصي كفم نهى و ره عاشقي نه بس  
 ديوان خود مگر ندو عالم گرو كم

O Faizi, my hand is empty, and the path of  
*love* lies before me,  
 Ought I mortgage my poetic collection for  
 the two worlds !

آن بسب كه من همعسان را نگذارم  
 با آله بان چكم فافله مر اس

It is not that I leave my comrades,  
 What to do with those whose feet are blister-  
 ed, the caravan is apace.

<sup>1</sup> Ibid , p. 241

<sup>2</sup> Ibid.

*Note* — I insert below Vincent Smith's judgment on Faizi and in fact all Persian and Indian poets that had assembled at the court of Akbar

" Abul Fazl gives many extracts from the writings of the select 59, which I have read in their English dress, without finding a single sentiment worth quoting, although the extracts include passages from the works of his brother Faizi, the king of poets, which Abul Fazl considers to enshrine *gems of thought*.' Most of the

ای عشق رحمت است که از دوش آسمان  
بر دوشِ خود بهم علم کنای نو

O love, permit me that from the shoulder of  
the sky,

authors prostitute the word *love* to the service of unholy passions, and Faizi sins in that way like others " [Akbar, the Great Mogul, pp 415 - 6 ]

Vincent Smith was not a Persian scholar and so this remark cannot be considered in any way a sound judgment. It is vitiated by the writer's confession that he has only read the poetry in English translation—surely an unfair test. Even Prof. Browne shrinks from endorsing its harshness, while Blochmann held the opposite view. Panegyric, it must be admitted, bulks too large in the Persian poetry of India but that fact should not be allowed to obscure the existence of poetry of a really high standard. Most Persian students tend to stop at *Jimi*, as Latin scholars tend to regard *Cicero*, as the final word in Latin style. The result is an *a priori* prejudice against all later poetry or writing. Prof. Browne in the last volume of his history of Persian Literature has dispelled that error as regards Persia, and I have attempted to do the same for India by quoting some of the best passages to be found leaving judgment to the reader. Some of Faizi's verses on *love* appear in this page and the following. They show that far from defiling the word *love* he has used it everywhere in a sublime sense. (Vide Prof. Browne's view of Vincent Smith's remark, under "Vincent Smith's harsh judgment" Persian Literature in Modern Times, p. 249.)

Also Cf. Blochmann's view

"After Amir Khusrâo of Delhi, Muhammadan India has seen no greater poet than Faizi." [J'is-i-Akbari, English Translation, Vol. I p. xvi.]

I may place upon my own, the banner of thy  
greatness.

مقصی من آن بلند نگاهم که دور گار  
پهوست ناف ساعد فکرم نسای عوس  
آویختند اگر در کعبه نظم عمر  
آویختم حدیثِ خود از بسطای عوس

Faizi, I am of such lofty vision that *Time*  
Always found the hand of my thought at the  
arc of the ninth heaven ,  
If others' verses were hung from the door of  
the Ka'ba,  
I hung my discourse from the arc of  
the ninth heaven.

مارگه قیامت که ماحرا بخشد  
گاه کعبه بخاک کلسا بخشد

At the court of the day of Resurrection when  
they forgive affairs,  
The sins of the Ka'ba they will forego for the  
sake of Christian Church.

ره بردای طلب زنده مکتل نرسد  
نا میرند درس بحر ساحل نرسد  
ناله شوق درس ندانند حیان مقصی  
رو که منزل طلبان در حرم دل نرسد

<sup>1</sup> Ibid

<sup>2</sup> Ibid

<sup>3</sup> Ibid, p 241

Those who traverse the path of love, do not  
 reach the litter of their beloved, alive,  
 Until they die in this ocean, they do not  
 reach the shore ;  
 Move thy camel of love in this desert, O Faizi,  
 Haste, for the seekers after halting stages do  
 not reach the sanctuary of the heart

چه کشه‌هاست که در لعلِ زبانِ نعبه سد  
 کر جمعِ دوحه‌ها رو نه مکار آوردند  
 What attractions were they that were hidden  
 in the curly locks of the beloved !  
 That from Reality both the worlds brought  
 their faces to the unreal

کعبه را و نه آن مکن ای عسوق کانکها نک نفس  
 که گهی پسماندنِ راه منزل نمیکند  
 Do not desert the Ka'ba, O love, for there  
 one momen'  
 Off and on, those who lagged behind on the  
 way make a halt.

نظر مبصر چو بر خاک سپندان نگم  
 مور را مگر سلیمان رسد از فسیب ما  
 When I cast my bounteous look at those who  
 at on the dust.  
 The ant receives the brain of Solomon  
 through our luck.

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<sup>1</sup> Ibid.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid., p 228



امپرس اہل نظر چون دعس ندوسند

کہ یا نہ کنگرۂ دل بہادہ تر حسند

Do not ask how the possessors of sight  
reached the ninth heaven ?  
Having put their step on the turret of their  
heart they jumped over.

دربس دبار گروھے سکر لٹاں ہسند

کہ بادہ نامک آمستند و ند مسند

In this neighbourhood there is a group of  
people with sugared lips,  
Who mixed wine with salt and became dead  
drunk.

نہ گویم ای ملک ار کھرو بہاب نو در کردی

سب وصل است حواہم اند کے آہستہ سر کردی

ر مہاب رحس کسانہ من روشن است امس

اگر وقب طلوع آند ای حورسند سر کردی

I do not say, O sky, thou shouldst turn back  
(abstain) from thy crooked ways,  
It is the night of the union with the beloved,  
I only desire that thou shouldst move a bit  
more slowly ;

From the moonlight of his face, my dwelling  
is illumined tonight,  
If the time of thy rising comes, O sun, go ye  
back.

<sup>1</sup> Ibid., p 239

<sup>2</sup> Ibid

<sup>3</sup> Bayān-i-Mirza Asad Bāg, MSS, fol 16a.

نماند گونه شب وصل بهاران را  
سپیدِ طلعب آن ماه برد باران را

To the impatient lovers, no tears remained on  
the night of the union with the beloved,  
The Canopus of the face of that moon swept  
off the rain.

حیرت زده سب عند مهرِ مصطفی را  
که راست منکم امشب قصورِ سی شنبه را

Carry the news on the night of 'Id to the old  
man of the tavern,  
That I make good the fault of thirty nights  
tonight.

'Rubā'ī' (quatrain)

قصی دمِ پیرنست قدم نداده نه  
با از مره می نهی بسندیده نه  
از عینکِ سنه هم نکساید هم  
لنفتی نمراس از دل و بردیده نه

Faizi, it is the breath of old age, look before  
thou steppeth out,  
Thou art putting thy eyelash-like foot, put it  
on chosen ground :

<sup>1</sup> Ibid., fol. 17b

<sup>2</sup> Ibid., fol. 18a.

<sup>3</sup> *Tārīkh-i Akbarī* Vol I, p. 242

Through the spectacles of glass nothing is  
visible,

Thou shouldst cut a slice from thy heart, and  
put it over thy eye.

عاشق که عم از حانِ خراس بود

تا حان بود از بس لب و نایش بود

حاصب سحاب بود عاشق را

ناکشته نگردد اضطراس بود

The lover, from whose unhappy life grief  
does not depart,

Till life is in him, the warmth and convul-  
sions continue ;

A lover has the property of quick-silver,

Until he is dead, his restlessness does not  
leave him.

ز آن بیس که کردند شمار من و تو

نکردند ر دست احبار من و تو

فارغ بسمن که کارسار دو جهان

پیش از من و تو ساحه کار من و تو

Before this that they took account of me and  
thee.

They took away the power from my and thy  
hands ;

Sit peacefully, for the Accomplisher of the  
two worlds

Has settled the affairs of me and thee, before  
me and thee.

<sup>1</sup> Ibid.

<sup>2</sup> Ibid

مستانِ الہی کہ دمِ حوش زدہ اند  
 ے جام و سمو شرابِ بغس زدہ اند  
 آرائشِ علم و فصلِ اربسانِ مطلب  
 کس طائعہ در کتابِ انس زدہ اند

Divine love-drunken, who have breathed a  
 happy breath,  
 Have drunk pure wine without the cup and  
 the jar .  
 Seek not the ornament of learning and  
 accomplishment from them,  
 For this group has burnt the books.

His *qasā'id* and *qit'a* rank below his *masnawī* and *rubā'ī*, and may be seen in his *Dīwān*.

Faizi's elegiac poems like his *ghazal* are full of charm and emotion. The following *tarkib-band*, <sup>Marsiya</sup> (elegy) which he wrote on the death of Hakim Fathullāh Shirāzi, gracefully exhibits the above qualities with exquisite beauty of language:

دگر همگامِ ان آمد که عالم از نظام افتد  
 جہاں عقل را در بیمِ رورِ علم شام آمد  
 همه کینه‌ها اقبال در دستِ لیلان آمد  
 همه جوانانِ انار در کاسِ الکرام آمد

• **Ibid.**

<sup>a</sup> Badatuni, Vol II p 370

حقیقت گم کند سرشنة بحقیق مقصد را  
معانی از میان ماند روابط از کلام افتد  
زبانِ چهل حسد بے مکارا در سخن رانی  
مطالب نا درست آند دلایل نا تمام افتد

گرامی امهاتِ فصل را فرزندِ روحانی  
ابو الانای معنی شاه فتح الله سیراری  
دو صد دو نصر رفت و دو علی نا او بدید آند  
بسے دارد نصا در نه دکان رس گونه برای  
مباهات از وجودِ کاملِ او بود دوراں را  
دوراںِ حلال الدین محمد اکبر عاری  
شهمشاهِ چهل را از وفاس دندہ بر دم بند  
سکندر اسکِ حسرت رنگ کافلاطون ر عالم سد

His most touching elegy is the following which he wrote on the death of his son .

ای روسی دندہ روشن چگونہ  
من بے دو نیرہ روز تو بے من چگونہ

<sup>1</sup> Bayāz-i-Mirzā Asad Rāg MSS, fol 19a

Note.—It is regrettable that only one band is quoted in the Bayāz, while the Diwān is quite silent on the point.

مام سراست حادۂ من در فرافِ نو  
 نو رہبرِ حاکِ ساحۂ مسکنِ چگونۂ  
 بر خار و حس کہ بسترو نالینِ خوابِ نسب  
 ای ناسمنِ عذارِ سمنِ بنِ چگونۂ  
 سدِ وقت آنکہ دندۂ چو دلِ عریِ حوں کم  
 حوندانۂ گرۂ شدۂ از دلِ برون کم  
 آن عصۂ کہ بوسِ بخوردم کموں حورم  
 وان نالۂ کہ بیس نکردم کموں کم  
 گویند عاملانِ رۂ صبرِ احبارِ کن  
 چوں احبارِ در کفِ من نسبِ چوں کم

Faizi's *ghazals* have a significance of their own and like those of the later poet, (Ghālib, have a deeper meaning and thought than are ordinarily assigned to love poems. His distinctive points are easily noticeable when we compare his verses with those of his famous colleague Naziri, who in his thought and diction remained loyally adhered to the old established rules in all the essential features which a love poem ought to possess. In a word, Faizi's *ghazal*, of which stray verses have been quoted, partakes of the nature of *qasida*, and has a grandeur and depth which do not ordinarily belong to *ghazal*. It appears as if his masterly pen, under the weight of his learning, could

Character  
 of his *ghazals*

not remain confined to the simplicity of diction and the common expression of emotions of love required in a *ghazal*.

The following samples reveal the tenor of his thought and diction :

۱ ما طائرِ قدسمِ هوا را شناسم  
 مرغِ ملکونمِ هوا را شناسم  
 برهانِ نمونیمِ رما نعی نماند  
 ار ما نعمِ امور که لا را شناسم  
 در کشفِ حقایقِ سبِ امورِ ضمیرم  
 تربیبِ دلیلِ حکما را شناسم  
 ما اهلِ حدلِ نکتہٗ نوحمدِ نگوئیم  
 در و حدبِ حقِ چون و چرا را شناسم  
 اصحابِ نعیمِ گمان را نه بسندیم  
 اربابِ صوابِ صوابِ خطا را شناسم  
 ار فاعلهٗ ما نموانِ نافعِ ناسے  
 رفعتِ حرسِ و مانگِ در را را شناسم  
 بر داسِ ما انکم و اعلانِ نکمديد  
 گر صاحبِ لولانِ لما را شناسم

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<sup>1</sup> Diwan-i-Faizi, MSS., fol. 51a.

## وله

( مازر معری فرماید )

ای قدِ شکوی نو سروِ رواں

وی همِ انروی نو شکلِ کمان

حلقه گمشوی نو دایمِ حنون

طره هندوی نو کامِ حنان

هم لبِ حادوی نو آبِ حباب

هم خطِ دلکوی نو حصرِ زمان

آمده آهوی نو عینِ بلا

کشیده آهوی نو سیرِ ربان

سسته گمشوی نو قصی زار

خسته هندوی نو خلقِ جهان

<sup>1</sup> Ibid , fol 57l.

*Note* —Mahvi was a second-grade poet of Persian language at the court of Akbar. It appears that Faizi wrote this *ghazal*, probably in his younger days, in the manner and style of Mahvi's following ode

ای رخِ دلیلی تو دهنِ من قاصدِ رعایا تو سرِ دهن

[Diwān-i-Mahvi, MSN fol 76a.]



Some of his *ghazals* are descriptive and conform to the nature of *masnawi*. A specimen is quoted below :

نار بارانِ طریفِ سفرے درپیش است  
 ره نوردانِ نلارا خطرے درپیش است  
 کس بی گوئدم از میرِ اولِ حمیرے  
 صد ناساں نگدشت و دگرے درپیش است  
 ہمرہاں اس ہمہ نومد ناسد از من  
 کہ دعائے سکرم را اترے درپیش است  
 مانہ انیم کہ نالندہ قدم نگرارم  
 شکر کن قافلہ را راہبرے درپیش است  
 اے صبا تر سرِ آفاقِ گلِ مردہ برتر  
 کہ سبِ نیرِ ما را سکھرے درپیش است  
 مصطفیٰ از قافلہ کعبہ رواں نروں نیست  
 اس قدر ہست کہ از ما قدرے درپیش است

A later Indian biographer estimates the number of Faizi's *ghazals* at 179, which, taken at an average of 11 lines per *ghazal*, works out into about 2,000 verses excluding *qit'a* and *ruba'i*. I have so far not been able to trace any good copy of his *diwan*. The one with me at present is both badly written and incomplete, and contains all kinds of poetry. *qasida*, *ghazal*, *ruba'i*, *masnawi*, and *qit'a*. On the

title page the following significant verse appears in *nashk* character

هر نکته که می رنخت در بوکِ منم  
معنی ر خدا بود عبارت از من  
Every dot which proceeded from the point  
of my pen,  
Its meaning was from God, and its diction  
from me.

This verse of Faizi clearly shows that he was conscious of his greatness as a poet, and knew the value of his poetry perhaps more than any one else did. In another verse, which occurs in a *qit'a*, at the end of the manuscript he makes a confession that he was a follower of Abul Faraġ Rūnī.

ذوقی که نوان گرفت از شعر  
از شعر ابوالفرح گرفتم

The taste (benefit) that could be derived from  
poetry,  
I drew from the poetry of Abul Faraġ

Faizi's enormous wit and his extraordinary power of composing poems on the spur of the moment

His enormous wit and power of composing impromptu poems and reciting them offhand straight from memory, whenever occasion arose, stand unchallenged in the whole history of Persian poetry in India.

Of the several instances two are quoted here to demonstrate his poetic greatness and wit, not only in India among his colleagues, but in Persia as well.

Once, an ambassador from Shāh 'Abbās, the Great, who was a contemporary of Akbar, arrived at the Mughal Court at Āgra. He was accompanied with personal letters of friendship, and rich presents for Akbar from the Shāh. One of the letters bore the following quatrain from the pen of Mullā Wahid, the famous poet of the Persian Court. It was read out when the royal gifts were presented to Akbar.

زنگی سپاه و حیل و لشکر نازد  
رومی نسیان و نبع و خنجر نازد  
اکبر نه حربۀ برار در نازد  
عباس نه دوالقمار حذر نازد

Zangī prides upon his army, horse, and foot,  
Rūmī boasts of his spear, sword, and dagger;  
Akbar is proud of his treasure full of gold,  
The pride of 'Abbās is the sword of 'Alī.

The court that day, according to the Mughal custom of reception of ambassadors, was attended by the nobility, Ministers of the State, chief poets, Munshis, and men of letters. The quatrain of the Persian poet was a direct hit at Akbar, which the whole court felt Akbar glanced at Faizi, who

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<sup>1</sup> Bayas-i-Mirza Asad Beg Turkman, MSS, fol. 76b, ut supra.



SEE A SOUTHERN  
HINDU MUSEUM



He once came forward and gave the following extempore reply in the same strain .

‘فردوس سلسبیل و کوثر ناز  
دریا نه گهر - فلک نه اختر ناز  
عباس نه ذوالفقار حیدر ناز  
کوبین نه ذاب ناک اکبر ناز

Paradise prides on its streams . *Salsabīl* and  
*Kausar*,

The sea boasts of its pearls, the sky of its  
stars ;

‘Abbās takes pride in the sword of ‘Alī,

The object of pride to both the worlds is the  
pure *self* of Akbar.

The whole court was amazed at this wonderful feat and burst into praise for Faizi, who rose considerably in the estimation of Akbar.

At another time when Akbar had entrusted Abul Fazl with the translation of the Bible into Persian, the latter put in the beginning . *ای نام دی دهر گزشتو* which rhymed as a hemistich. Faizi hearing it at once uttered the second hemistich : *بجای تو ای نام یامر* supplementing the first. His ready repartees are also quoted by later and contemporary authors as showing great command of wit and the presence of mind. On one occasion the *Ulamā* of the court criticised

<sup>1</sup> Ibid., fol. 77a.

<sup>2</sup> *Badshahi*, Vol II, p 260 [i.e., Thou whose name is Jesus Christ].

<sup>3</sup> Holy art Thou (O God), there is none but Thee.

his *Tafsir*, declaring it to be an innovation and against the traditions of Islām, on the ground that no one from among the devout ever attempted to write a commentary of the Qur'ān omitting the use of the dotted letters. To this Faizī at once replied that the very formula of Islām :

لَا إِلَهَ إِلَّا اللَّهُ مُحَمَّدٌ الرَّسُولُ اللَّهُ

was without dotted letters.

Like his brother Abul Fazl, he had a considerable influence on Akbar, and is said to be among

those responsible for moulding the latter's religious beliefs. The family was distinguished for their erudition and both the brothers were the sons of a worthy father, whom Badāūnī styles as '*Ālam-ul-'Ulama* (the most learned of the learned), who in collaboration with others,<sup>2</sup> drew up the famous *إمامية* or the *Infalibility Decree*,<sup>3</sup> by virtue of which Akbar's position as *Imām-i-Ādil* (religious head of his Muslim subjects) was recognised in the whole of his protected

<sup>1</sup> There is no God, but God and Muhammad is Prophet

<sup>2</sup> The other signatories were (i) Makhdūm-ul-Mulk, (ii) Shaikh 'Abdurrahīm, (iii) Qazī Jalāluddīn, (iv) Sadr Jahān, (v) Ghāsi Khān Badakhshī

<sup>3</sup> Badāūnī, Vol. II, p. 271

*Note* — Badāūnī, as an outsider, held it as a religious pronouncement, and did not take into consideration its political significance. For discussion on this point vide Buckler's article "A New Interpretation of Akbar's Infalibility Decree of 1579" *JRAS*, October, 1924

dominions In other words, the religious and temporal powers were united in his person, and his authority was placed above that of the *Mujtahid* or the learned body of jurists within the state, thus leaving him free to adopt or reject the views of any group of 'Ulamā on matters of religion.

His real name was Muhammad Husain and *Naziri* was his pen-name. He belonged to Nishāpūr

Naziri his  
arrival at the  
Mughal Court,  
and his lyric  
poetry

and after spending some years in the literary pursuits in his native town, he repaired to Kāshān, where he came in contact with several leading poets of Persia who were living there at that time. Gifted as he was with poetic genius, he soon took his role as a poet in their company, and began to write verses with a Sūfistic touch in the manner and style of Hāfiz. At this time the fame of the *Khān-i-Khānān's* poetic appreciation and liberal patronage to poets was rife in Persia, and this was apparently the greatest attraction and incentive for the young poet to seek his fortune in India. He consequently left Kāshān and came to Āgra in about 991 A.H., and attached himself to the Court of the *Khān-i-Khānān*.

On his arrival at Āgra towards the close of the day, he sat down at night to write a *qasida* in praise of

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<sup>1</sup> Shibli has quoted from *Ma'āsir-Rahimī* the names of the poets with whom Naziri contested, together with the odes which he composed to their admiration (vide *Shi'r-ul-'Ajam*, Vol. III, p. 184).



the Khān-i-Khānān, which he finished before dawn, and went with it as his present to meet the Amīr at daybreak. He was well received by the latter, who also introduced him into the Court of Akbar, but seeing no special attention of the king paid towards himself, Nazirī, after some time, ceased attending the royal court, being fully satisfied with the generosity and patronage of the Khān-i-Khānān. After the death of Akbar in 1014 A H, when Jahāngir ascended the throne, Nazirī wrote a marvellous *gasida* rivalling Anwarī's, and presented it to the Emperor, who gave him a robe of honour, and a purse of one thousand rupees in reward. In India he had poetical contests with his colleagues Anīsī, 'Urfī and Shakībī, and his contemporaries in Deccan, Malik-Qūmi and Zuhūrī, of the court of Sultān Ibrāhīm 'Adīl Shāh of Bijāpūr. He is the chief lyric poet of the time of Akbar, and stands out as such among all his contemporaries in India and Persia. Some specimens of his poetry, with corresponding parallels from that of his arch rival Urfī, are quoted below.

Parallel odes  
of 'Urfī and  
Nazirī

<sup>1</sup> Cf. Jahāngir's statement

نظیری بیضاپوری کہ فرس شعر و شاعری از مردم قریب داده  
بود قبل ازین طلبیده بودم - درین ولا آمده ملاقات کرد - قصیدہ  
ابوری را کہ عذر این چه جانی و جمال من جہاں را - تمنع نموده  
قصیدہ بجای من گفتہ بود گویاید ہزار روئے و اسیر خلعت ملک این  
قصیدہ بدو مرحمت نمودم -

[Tuzuk-i-Jahāngirī, p. 91.]

'Urfi

چگونه گزیده بگوشد که چشم حیران  
 ناآفتاب قیامت معانی افتاد است  
 مدافع میثوری ای کعبه حور و حب خیرباد  
 که مسیب جوانی و آنس نه محکم افتاد است  
 طوائف کعبه مداد که با آمید سوم  
 مدد کند که حصاره در گل افتاد است  
 دلم بصله اسلام مانبل افتاد است  
 صم تراس من از کفر عاقل افتاد است  
 مرا معامله در کوچه انسب با مرهم  
 که صد مسیح ملک رحم بسمل افتاد است  
 دیار درد سلک مانده دان سهدان را  
 که در محبط محبت ساحل افتاد است

Naziri

ترا کعبه مرا کار با دل افتاد است  
 کعبه بکشد؛ من معانی افتاد است  
 صدای لے حرس از نسوی عرب مدان  
 که روح ماسب مددناک محکم افتاد است  
 نعوم کعبه کند انعام حلونماں  
 که نیر صومعه را بار در گل افتاد است  
 حرف من چه تراحت مساط می چشد  
 نه نمره بازی افلاک عامل افتاد است  
 حرم حال چو خروار گه ما دادم  
 که هر طرف نگری صد بسمل افتاد است  
 محرومان سلک سمر از جہاں رعد  
 گهر نعوم و حس ساحل افتاد است

گداۓ ہر مغاں سو کہ بادشاہ و قصر  
 ہر سنانہ منجانبہ سائل اُمید اس  
 ضرور نیال نظیری ہنس نرس نرسد  
 کہ او دزدی و رحس نسرل اُمید اس

و

نزدہ برداشتہ ام از عم نہہائے چند  
 نرواں سرور امروز گزینائے چند  
 سرو ساماں سکن گزینی انس جمع نرسن  
 پہلو عن نساند نرسائے چند  
 ہر عسرب طلئی لکب دل ازم بیروں  
 چندہ ام از گل انس نادہ دامائے چند  
 جسم ہر مصر نظیری ہمہ حرواں دارند  
 کلسہ در نرس کدا دامہ سلطائے چند

ر حیر حوہ گزینی کہ سسہ در طلب اس  
 ہزار نانہ گلہ ہر ر سائل اُمید اس  
 تاستاں مکعب شہد سد عری  
 نہہیے مدبر کعبہ نسل اُمید اس

لہ

گلر حواں مکعب نانہ نساند مگر  
 نکفس چاک نہ نسد گزینائے چند  
 چند لے نہرہ سوہ دندہ گزینائے چند  
 زلف جمع آر کہ جمعہ نرسائے چند  
 کمرائی ہو نرام کہ نمارہ نظر  
 مسیہ آلودہ آلاس دامائے چند  
 عری افسانہ ماگوس کماں حلقہ زند  
 حرواں نمارای کہ جمع اُمید مہمائے چند

ولہ

عبارتِ ازلِ مہرِ دینِ روم و ہم نشانس را  
عقبِ دلدہ سووم خاک و خونِ آستانس را  
دھندھائے سووف ایں لیلیٰ سو، بندہ احوال  
سناسند نے آکر عد مار ہمک آسہ'نس را  
نظمیِ نانیلے داند کہ اہروردہ مگرند  
سگاہ از کوئے او گر نگد، آمد اسکو ایش را

لہ

گرفتہ آنکہ سب در عوایب کردیم باستانس را  
ایک نے مہنگدارد ناموسم آستانس را  
برآمد حاکم و سواں زلف مہنگ و بندہ و ایں موعے  
کہ از دایم سووف آزاد و چوند آستانس را  
صا از کوئی لیلیٰ گرورد نہ سرب مہنگوں  
کند آنس فساں چوں شمع مہر آستانس را

Of the following parallels 'Urfi's ode in full, consisting of 7 verses, is reproduced to match with Nazir's 7 out of 9

Nazir

'Urfi

ہر کس شہید ایں مہرہائے نور دست  
نور شمع نہ حصار آنکس ہمار دست

حسنت ہمار صمد نہ ہائے باز دست  
امارِ نورِ دلورہ ہوں بے ہمار دست

‘Urfa

آرانس وجود قبولِ حوائب اس  
 رانسو گدار مکن کہ در قسہ بار دس  
 لفظس حوشدانی کہ ر معسب با آمد  
 اندوہ معنی کہ نہ لفظس بار دس  
 دمنای سعی مگسل اگر کار مشکل اس  
 رہ روز ملول اگر دسود رہ دراز دس  
 دامن دلم ر دمنی در نایب هوسر اس  
 اس موم را ر آنس دوزخ گدار دس  
 مغرور مد گهر سکند نای اعتبار  
 والا گهر و علمه جور اعتبار دس  
 عوتی نمیرنک و مد از خود فریونی اس  
 هرجا رعوتی نبود احبار دس

Nazim

دائم کماں کسی نکس کہ دشمنه اس  
 ان طای اترو از گره مسه بار دس  
 خاسی وفا نیاند و معسوف سروکسی  
 حس از حکایت حالی و عشق از نیارنس  
 محمود را اگرچه دہاں زتر حام اس  
 جائے بہنس ر کوسہ چشم اتار دس  
 معدوم از ضعف و کگر حسہ مانده ام  
 در عرصہ نغم کہ بکھر ساعناں دس  
 مارا چه اعتبار و اثر نا وجود دوس  
 جائے کہ جلوہ کزن ضعف مکار دس  
 بار از عرور مس و بطوری بکفون اس  
 نہکارہ دل کہ ہمدکس چارہ سار دس

The striking peculiarities of the two poets are respectively ease and flow in the one, and thought in the other. Sā'ib, the poet-laureate of the court of Shāh 'Abbās II, may be quoted as the best judge of Naziri's and 'Urfi's poetic powers. He says :

صائب چه حدال است سوی همکو نظری  
عربی نه نظری برساند سخن را

O Sā'ib, thinkest thou that thou shouldst rival Naziri !

'Urfi did not approach Naziri in discourse.

This not only reveals Naziri's superiority to 'Urfi, but also manifests Sā'ib's own feeling of inferiority to him. Mirzā Jalāl Asir, another poet of the later period, goes much further than this, and says

همکسی نظیری حدِ سر ناسد

Equality with Naziri is not within the reach of man.

Mirzā Ghālib also, a distinguished poet of the 19th century, considers it a difficult task and an enterprise to write odes after the manner and style of Naziri in the following verse

حواہِ ہواہِ نظری نوشیدام غالب  
عطا ہواہِ نام و چسپا ترس دارم

I have written a reply to Khwāja Naziri, O Ghālib,

I have made a mistake, yet I hope to be praised

The Persian biographer, 'Alī Qulī Daghīstānī, observes as follows.

مولانا نظیری نیشاپوری ..... خاقان اقلیم  
 سطنوری..... پادشاه سخن را بکای رسانیده که  
 شهناز خیال را با هزار پرو بال در آن عرصه محال  
 پرواز یست

Maulānā Nazīrī Nīshāpūrī, king of the region of eloquence, has made the foot of discourse reach so high that the royal falcon of thought, in spite of a thousand wings and arms, has not the daring to soar in that expanse.

A contemporary biographer, Shaikh Muhammad Ghausī Mandwī, a teacher of Nazīrī in Arabic, and author of *Gulzār-i-Abrār*, writes to say that Nazīrī in the latter part of his life took his residence permanently at Ahmadābād, Gujarāt, where he devoted himself to religious studies, and his poetry became greatly influenced by Sūfism

Jahāngīr specially invited him to his court, in 1014 A.H., and rewarded him with a robe of honour and rich presents for a 'qasida' which he wrote rivaling Anwarī's On another occasion at Jahāngīr's request to write a suitable inscription for a

Jahāngīr's  
 patronage and  
 appreciation

<sup>1</sup> *Ruyāz-ush-Shu'arā*, B.M. MSS., Add 16,739, fol 489

building, he wrote the following *qasida* for which he was rewarded with a 'Jāgīr' :

ای خاکِ درت صندلِ سرگشته سراں را

نادا مرہ حاروبِ رہبِ نادوراں را

O thou, the dust of thy door is the *sandal*  
for the heads of the wanderers,  
May the eyelashes of the crowned kings  
serve as a broom for thy path.

Taqi Auhadī, author of the '*Urafāt-ul-ʿĀhūqīn*', says that when he was staying in Gujarāt in 1020 A.H., he met Nazirī who had the same year received the poetic collections of Malik Qumī and Zuhūrī from Bījāpūr, and had composed counter-replies to their odes. He was the most religious of all his colleagues at the Mughal court, and after making his due pilgrimage to Mecca, in 1002 A.H., he spent the remainder of his life in retirement and religious study at Ahmadnagar, where he breathed his last in 1008 A.H. There is a thoughtful discussion on his style and peculiarities of composition in Shi'r-ul-ʿĀjam, Vol. III, pp 145 164

Some select-  
ed odes .

Some of his most beautiful odes are  
as follows :

چشمسِ نواھے مہرودِ مرگِوِ سماکسِ بگر

درسمہ دارد اسے ہمراہنِ چاکشِ بگر

<sup>1</sup> Kulīyat-i-Nazirī, MSS., fol. 43a.

<sup>2</sup> Diwān-i-Nazirī, King's College Library, Cambridge MSS., 166.



دامے کہ رلف انداحسن در گردنِ سیمسِ من  
 حوے کہ مرنِ رنکته بر دامنِ باکسِ نگر  
 سرم از میانِ برحاسنه مهر از دھانِ برداسنه  
 گفمارِ بے برسِ نه من رنمارِ بباکسِ نگر  
 از کویِ معشوقِ آمده سورندہ در حلیہ اس  
 از صندِ آھوِ مرسدِ سمرانِ بمراکسِ نگر  
 دل بردہ در دلِ ناحسِ معشوقِ عاشقِ نرسہ من  
 بگرمہ در انداحسنِ نارویِ چالاکسِ نگر  
 وحسیِ عرالیِ کر صبا رم در بماناںِ مستخوذ  
 رامِ بطبریِ میشود در ہوس و ادراکسِ نگر

With his' gaze riveted on the road he travels,  
 look at his wet eyelashes,

In his breast burns a fire, see his torn  
 garment .

The net which his curly locks spread, see  
 it round his own silvery neck,

The blood which his eyelashes dropped, see  
 on his own pure skirt ;

Shyness has disappeared from him, the seal  
 is broken from his mouth,

See he talks to himself, observe his bold and  
 fearless gait ;

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<sup>1</sup> Love is often treated in Persian poetry as an ideal, and is then referred to in masculine terms just as Cupid is treated in English poetry

He has returned from the street of the sweet-  
heart, the lovers surround him,<sup>1</sup>  
From the hunt of a deer he returns, see  
lions in his saddle-strap ;  
He took away a heart in the game of losing  
his own, see the loved one of the calling  
of love,  
He won a heart in surrendering his own, see  
the skill of his arm ;  
The wild deer which takes its flight in the  
forest even from the tremor of the wind,  
Becomes tame to Naziri in all its sense and  
consciousness, behold !

در میدانِ نو حرفِ مهر را نام و نشان گم شد  
کتابِ حسن را حرفِ محبت از میان گم شد  
مضامینِ دیر اگر دارم بر ما زدن مکن زاهد  
نعم که عهدِ میفرستیم را از کاروان گم شد  
چنان بر ره رفته هنگامهٔ سورِ ضامب را  
که اکثر نامهٔ اعمال مردم از میان گم شد  
اگر پرسد کسی حالِ نظمی را بگو مهندس  
که در دامنِ سداں مرغی که سب از آسمان دم شد

<sup>1</sup> The description is of a young beauty who loves some one  
and is loved by others

<sup>2</sup> *Diwān-i-Naziri*, ut supra



Although I was from head to foot penitent  
for my sins,  
Through shame of my sinfulness I kept my  
lips shut from seeking forgiveness.

چه دوستدار تو نکدل سر حرف باز کردی  
سخن گذشته گفتن گله دراز کردی  
اثر عذاب بر تو ز دل هم اندک اندک  
نه بدنه آفریدن نه بهانه ساز کردی  
تو نه هوشتن چه کردی که نما کنی بطبری  
بخدا که لازم آمد ر تو احوال کردی

How happy it is for the two united hearts  
(friends) to initiate a discourse together !  
To talk of the past occurrences, to enter into  
long complaints !  
To wipe off slowly the effects of anger from  
each other's heart,  
With ready-made excuses seeking for re-  
union ;  
What hast thou done for thy ownself, Naziri,  
that thou wouldst do to us ?  
I swear by God that it has become incumbent  
to avoid thee.

سرا نكعه مرا كار با دل افكاد است  
نكعه نكده من منال افكاد است

---

<sup>1</sup> Ibid.

<sup>2</sup> Ibid.



صدای بے حرس از دشنوی عرب مدان  
 که روح ماسک بدیدال، محکم اُفتاد است  
 بزمِ کعبه کند اعانِ حلوان  
 که بزمِ صومعه را بار در گل اُفتاد است  
 نه کج ز مستقی می کرده قلمه ناده فروش  
 دلش نگوسه مختانه مائل اُفتاد است  
 سکه سرورِ حبه نو حمامه حکم  
 که اسرواں ترا عهده مشکل اُفتاد است  
 حرمِ حاکم چون دریا گه میا دندم  
 که عرطوف نگری صد بسمل اُفتاد است  
 نکه نگورِ عربزای شهر سرے کن  
 بس که نفس املها چه باطل اُفتاد است  
 مکر دای سنک سمر از جهاں رسید  
 تهر بفر دم و حس بساحل اُفتاد است  
 گدای بزمِ مغان سو که بادشاه و بفر  
 در آسمانه مختانه مائل اُفتاد است  
 صر بمالِ نظری بسش من برسد  
 که او نوادی و رخس بمیل اُفتاد است

Thy affair has fallen with the Ka'ba while  
mine with my own heart,  
My idol-temple is face to face with the Ka'ba ;  
If thou hearest the sound of the *caravan*  
without bells, do not consider it strange,  
For it is our soul that follows the beloved's  
litter ;  
O ye, who reside in seclusion, resolve on a  
visit to the Ka'ba together,  
For the old man of the tavern with his burden  
has fallen into the mud ;  
The wine-seller has not changed the direction  
of the Ka'ba through the intoxication of  
wine,  
His heart is inclined towards a corner of the  
tavern;  
The sanctuary of earth I saw like the ground  
of *Mīnā*, where sacrificial offerings are  
made,  
For in whatever direction you glance, a prey  
is in the agonies of death ;  
Just start on a visit to the graves of the  
honoured ones of the city,  
See how their skeletons of hope are melted  
into thin air ;  
The individuals with lighter burdens have  
departed from the world,  
The pearls are settled at the bottom of the sea,  
while the straws are wafted to the shore ;  
Be the beggar of the old man of the tavern,  
for the king and the poor,  
At the door of the tavern, are mendicants ;

No harm would accrue to the property of the  
far-sighted Naziri,  
For he still lingers in the valley, his luggage  
has reached the destination.

سکھنی دوست گراں بود فراوان کردم<sup>۱</sup>  
حان نه بمعایه مباربد که ارزاں کردم  
هیچ اکسیر نه نائثر محبت برسد  
کفر آوردم و در عشق تو امان کردم

Precious was the discourse of love, I made it  
abundant,  
Give life as earnest money as I made it  
cheap ;  
No elixir approaches in efficacy the property  
of love,  
I brought heresy and in thy love turned it  
into faith.

کفر و امان نبود شرط بطوری در عشق<sup>۲</sup>  
نتو کافر بمنام که ولایت دارد

The infidelism and faith are not necessary  
conditions in love, O Naziri,  
I may show thee an infidel who possesses  
saintliness.

مردم از دلب و دارند کافرستانے دگر<sup>۳</sup>  
دندم تو مدکم از دولت امانے دگر

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<sup>۱</sup> Ibid

<sup>۲</sup> Ibid.

<sup>۳</sup> Ibid

حسن هر سو در لباس صورتی پنهان شود  
عشق هر ساعت در آوهر بدامانے دگر

In thy curly locks people discover a fresh  
land of heresy,  
Every moment I renew my faith from  
thy face;  
Beauty in every direction hides itself in the  
guise of some face,  
Love every moment hangs on to the skirt  
of some one.

۱ اثرِ یگر که لب نارسده آه هبور  
هرار آبله دل بر سرِ زبان دارد

See the effect of the sigh which has not yet  
even reached the lip,  
That a thousand blisters are cast by the heart  
on the point of the tongue.

Of the following odes the opening lines only are  
quoted .

۲ ار گلستان گل بازار آمده  
عبدِ مرغی گرفتار آمده

From the garden the rose has come to the  
market,  
The 'Id of the birds in captivity has come.

۱ Ibid

۲ Ibid.



۱ آنچه زخم از دل برد تا نیرِ فردادِ مست

و آنچه سنان آوردِ حاصلِ یادِ مست

That which heals the wound of the heart is  
the effect of my lament,  
And that which brings forgetfulness is the  
substance of my remembrance.

۲ هر کس شهید آن مرهائے درازِ مست

در سَرعِ بر حمارۂ آنکسِ نمارِ مست

Every one who did not suffer martyrdom  
from those long eyelashes,  
In the law of Islām no prayers are offered  
over his bier.

۳ دروغا، در چمنِ فصلے حرمِ نارِ ناسمی

میانِ ملامِ حائے درِ گلزارِ ناسمی

Alas, in such a season my associate should  
have been my friend,  
Amidst the nightingales my place should  
have been in a garden.

۴ گریه‌روں از برقِ زلفِ ترنشانِ آمدی

کارِ عایے بے سرو سامان، سامانِ آمدی

۱ Ibid

۲ Ibid

۳ Ibid

۴ Ibid

If his face had emerged from the veil of  
entangled locks,  
The affairs of the needy would have received  
fulfilment.

سُکَرِ مَدَائِي بَلْبَلِ بَغْلَسْتَنِ دِرَناب  
صَلَايِ صَحْبِ گُلِ مَرْدِ رَنابِ دِرَناب

Early in the morning hear the call of the  
nightingale in the garden  
He gives a general invitation to have com-  
pany with the roses, understand his tongue

از کفِ بِي دِهْدِ دِلِ آسَانِ رِمُودِه را  
دَنَدِمِ رُورِ نَارُویِ نَارْمُودِه را

He does not give up from his hand the easily-  
captured heart,  
We realise in full the strength of that  
uncouth arm.

کَمِ بِي نَادِه دَمَسِي کِه سَوْدَايِ دُکَرِ دَارَمِ  
سَاقي لَحْمِ مَمْکُونِمِ کِه دِلِ حَاتِي دُکَرِ دَارَمِ

I show dead drunkenness even without wine.  
since I have a different affair,  
I say bitter words to the cup-bearer, since I  
have my heart elsewhere.

---

<sup>1</sup> Ibid.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

۱ حر محبت هرچه کردم سون در محشر نداشت  
دین و دانش عرض کردم کس نگیرد نداشت

Aught except love I presented was of no  
avail on the day of Resurrection,  
I placed my wisdom and religion, but none  
took them for anything.

۲ ملک مردور امائے نو ناسد

نوارد هر که را رائے نو ناسد

The sky is obedient to thy will,  
It graces whomsoever thou willst.

۳ نه نسیم و مصلّا کرده ام میخانه آرائی

کمون از اسک رنگس منکم بمانه آرائی

I have decorated the tavern with the rosary  
and the prayer-carpet,  
Now I give colour with my tears to the  
wine cup.

The following is a fine specimen of elegance, and  
combines linguistic beauty with melody which is the  
special domain of Qa'ānī

۴ پرده برداشته ام از عم نهائے چند

بزنان مبرود امروز گریه های چند

<sup>1</sup> Ibid

<sup>2</sup> Ibid

<sup>3</sup> Ibid.

<sup>4</sup> Ibid

۲۶ زان ضعیفان که وفا داشت درین شهر اسیر  
 قفسے چند نکاح ماده و زندانے چند  
 سرو سامان شکن کردن این جمیع نیست  
 بهلو من نشانید برشای چند  
 کشته از نسکه فیادند کفن نموان کرد  
 فکر خورشید قناعت کن و عرای چند  
 هم دل راستم حادثه مکروه نکرد  
 که نه لعلِ تو بران رنگ نکدای چند  
 چشم بر فیض نظری همه حوای دارند  
 کاسه در پیس گدا داشته سلطانے چند

### وله

همیشه گریه تلخی در آستین دارم  
 نه روح زهر فروشم گر انگس دارم  
 مدد و برقم از احوالِ حوس در گفتمار  
 که اثر در گزر و نغم در دمس دارم  
 کسیکه حای بهمسائیگی من نکرد  
 مدام حوش دلس از ناله حوس دارم

مرا سادہ دلپہاے من نواں بخشید  
 خطا نمونہ ام و چشم آفریں شمار  
 سرم نکارِ نظری فرو نمی اند  
 کہ داعِ مددگی عسی تر حسن دارم

He has the good fortune to wring a word of praise for his poetic charm and gracefulness even from the *Atashkada* and the *Mayma-Naziri* the *Qā'ān* of India 'ul-Fusaha, whose attitude towards those poets who repaired to India is of special interest, and will be dealt with hereafter. In the sweetness of style<sup>1</sup> and melody of diction, he is the *Qā'ān* of India. The pathos contained in his elegiac poems is most marvellous. His famous elegy, which he wrote in the form of *tarji'-band* (tarji'-band), on the death of Prince Murād, Akbar's youngest son, is reproduced below as one of the best ever written:

His elegy on the death of Prince Murād

ترجیع بند  
 "لبِ حوش نگشہ حندہ رَدِ چنگ می رند  
 در برِ مرگ حندہ تر آهنگ می رند

<sup>1</sup> For a criticism on his style, vide *Supra*, Pt. II, *Humāyūn*, p. 172, fn. 2

<sup>2</sup> I am indebted to my friend, Mr. H. A. Rizvi M.A., LL.B., Under-Secretary to the C. P. Government for having copied these lines for me from a valuable manuscript in his possession.

هر گز زمانه حاتم مانم برون نكرد  
 نافرته شب بدامن شد چنگ مي زند  
 وقت گلشنه را بتاسف ر پي مرو  
 كاشمها نشاط گام بفرسنگ مي زند  
 انس دهر روز كور كش انام حصم نان  
 دست ظلم بگسوي سترنگ مي زند  
 دست احد نه نفع سناست برده نان  
 از حاك مهر بر دهن نگ مي زند  
 آرايش حماره و دستار مي كند  
 گوئي كه گل بر افسر و اورنگ مي زند  
 انس چرخ شوق دنده عجب بے مصارب است  
 بر حام عشرت كه نس سگ مي زند  
 فرزند شاه اكبر والا بران مرد  
 سمن بر آويزد كه سلطان مراد مرد

---

اتفاق بر دروغ و دهايا بر بدام است  
 ابن و زمرگ نمسب كه روز بدام است  
 خلقه بر اضطراب چه حاي نمكن است  
 دهر بر انقلاب چه حاي اقام است

ابنِ هائمِ کسی است که ارگوبه نانه حشر  
 بر حسبِ صبح و دامنِ شمشا علامت است  
 خون نمکند نه حلوه دِلِ حلقِ گوئیا  
 نخلِ حناره رُسته ازان نخلِ قامت است  
 هر کس چشِ جمال درآرد نه حشرگاه  
 رضوانِ گرس نهشت دهد درِ عوام است  
 دل از بوندِ صحبت او نرمِ سوزِ دود  
 اکسوسِ سرایِ هائم و کویِ ملامت است  
 نارِ ان عجب شکارے از دست دادند انم  
 بر سرِ رنبد دست که دَمِ ندامت است  
 شهمار ما بپردد ره آسمانِ گرفت  
 مرغی نه رفقه است که دنگرِ روانِ گرفت

ای نرمِ نمرُ ریح چون از عرواں کھاست  
 وی رزمِ در همی شغِ گنمی سمان کھاست  
 شوقِ سخود و حرمِ عظیم کبتر است  
 آن نارِ صدر و سرِ کسی آستان کھاست

امروز عم نه مسیدِ شاهِ ششده است  
 بهلوشمینِ حسرو هندوستان ککاست  
 آن حکمها که بود اردو آب کار کو  
 وان کارها که آمد اردو بوی حان ککاست  
 دلها برار عمست عربان چه واقعست  
 نک دل شگفته بسببِ خوشی درجهای ککاست  
 هر جا نه سوگِ مرگ گروھے نیستند اند  
 ربن عم که عام گشت ندانم امان ککاست  
 برگ و شگوفه رنگت برار ککاست  
 شکست ساح و برگ مرا آشنای ککاست  
 کس را سرود در حور این تعریف نبود  
 پیدا کند کاول این داسان ککاست  
 خلق نه سبوی اند نگویند حال چمست  
 صبر سخن شنیدن و ناب نمان ککاست  
 آفاق در مصیبت او مینقص شده  
 این مرگ ناعتِ الم مرد و زن شده



عم خاست، در بهانه می از ساعر افکنید  
 شد برم نمره، بزرده از آن روح بر افکنید  
 شمعیکه دهر روشن ازو بود مرده است  
 پروانه را برد و نتخاکسیر افکنید  
 در خانه اش حلقه مادام حرام نمید  
 اس حلقه را در صحن سرا بردر افکنید  
 دیکان حلوه با سمن عشوه، رنگینه  
 چسبد و هم بران دید حای پرور افکنید  
 نالین و ناب کاکلس آسمنگی کشید  
 کوه کمد عربده در کشور افکنید  
 رفت آن سرنکه ناج ناو سرفراز بود  
 بر سر کمد حاک و کلاه از سر افکنید  
 پوشیده چند حمامه نمایی ز حور چرخ  
 بر آفتاب حمامه معلوم افکنید  
 خیزد نا ناں سر نابود دم رنم  
 عرضی کنیم و کار و داعس بهم رنم

---

رفتی و کارها همه در هم گداستی  
 آشفتگی نه مردمِ عالم گداشتی  
 جانهای عم رسیده و دلہای بفرار  
 در بزم و نابِ طرۂ پر ہم گداشتی  
 از تو عیار بر دلِ نمکناہ بود  
 بہر چہ بر دلِ بدر اس عم گداستی  
 دود و سب برسم حسب ستادہ بود  
 در دینِ خویش اسہب و ادہم گداستی  
 سیمِ مرار و حسبِ لحدِ ساخمی قبول  
 دحسارِ نکت و طرۂ نرحم گداستی  
 ہم ترا نہ ملکِ ماورد سرِ فرود  
 عالم بہر کہ حواسِ مسلم گداستی  
 حرمِ نگاہِ داسی و جایِ خویش را  
 بہرِ برادرانِ معدّم گداستی  
 خویش بے نو گر ہمہ دلِ چونِ دلِ ممسک  
 ہر دل کہ بے سوطوں بشود سنگ و آہست

---

ای شاهِ مصر دور رکنان چگونہ  
 ای یوسف از حدائی احوان چگونہ  
 هرگز حلوہ کردہ نغاضا چه میکنی  
 با حسِ شوح در نہ رندان چگونہ  
 اسکندر از عم نو نہ طلعت نسسته است  
 در زبرِ گل نو چشمهٔ حموان چگونہ  
 ای یارِ رحان و حگر گوشهٔ بدر  
 گشته خدا ر دندۀ دامان چگونہ  
 ما مارے از فراي نو در حوی دندۀ ام  
 نو در میانِ روضهٔ رضوان چگونہ  
 آوارِ نوحهٔ طمع و دل آسفته میکند  
 ای تکبِ حوس تکوَابِ پرنسان چگونہ  
 ابھاب کارِ دمنرو دیوان حوالہ بود  
 آنکا نگو، ر پرسی دیوان چگونہ  
 فلرم سبک نواب بر آنکا ر سیم است  
 در بھرِ کل نو قطرهٔ ناران چگونہ  
 چون کارِ رفتنِ دگر نمسب کارِ نو  
 مھشر سبب میکند از انظارِ نو

---

فردا کلاه پادشاهی بر سر نو داد  
 رسم العمل برور حرا دفتر نو داد  
 مردا که روز حشر بر انگری از زمین  
 دوس و کنار حور و بری محشر نو داد  
 روزیکه کارها همه موقوف حی شود  
 حمریل گارسار و حدا ناور نو داد  
 وقت سوال 'گوس و لب منکر و نکمر  
 بر از قبول نکهت حان برور نو داد  
 آن حله که آدم ازو دل و قدر یافت  
 گزرد حرم نو کون دود در بر نو داد  
 مجموعه عمل چو نه محشر در آوری  
 کار نو راست همچو خط مسطر نو داد  
 مفر از تصور روی مرار ماطر است  
 بوی نهشت همنفس محکم نو داد

آدم بهای تو شناسد درین جهان  
 نسیمِ قدس در دلِ کانِ گوهرِ تو باد  
 بخلِ ربانی ملکِ نابِ عزیزِ نسب  
 سرِ سیرِ ارِ دعایِ بناگسیرِ تو باد  
 کارش نه حسبی ساهدِ فرحمدگیِ دود  
 هر چند بر تو مرگ، بر تو زندگیِ دود

Among the poets of the Mughal Court, the one whose poetry may be said to have a close resemblance with that of Hāfiz, is Naziri. Not only in his thought, sphere, and natural tendencies - Naziri compared with Hāfiz he appears to be a second Hāfiz, but that he seems to have endeavoured to follow steadfastly in the footsteps of his predecessor, whose choice, of all the branches of poetry, fell on *ghazal*. The *love divine*, with which Hāfiz's poetry is replete, may be observed in Naziri as well, with requisite charm and grace. Hāfiz was a Sūfi, and so was Naziri. Both had retired from the public life : the one in his middle and the other in his old age. What is more particularly noticeable is that Naziri, from the very outset, imitates Hāfiz closely, and composes the first ode of his *diwān* in almost the same strain, beginning from an Arabic hemistich and ending in the same. A comparison will readily reveal the points of similarity and the extent to which Naziri had succeeded in this task :

الا ما انها الساتي ادر كا سا و نارلها  
 كه عشق آسان نبود اول ولے افتاد مشكلها  
 حصوري گر همي هوايي از و عائب مسو حافظ  
 متي ما نلق من نهوي ديع الدنيا و امهلها

اذا ما شئت ان نصلي حموة حلوة المحيا  
 ترسواتي تر اور سر ز مستوري نيون نه با  
 نظري گر طمع داري كه معبول مغل ناشي  
 ملا حسد ولا سغل ولا نصير علي الدنيا

Also compare a few other odes as follows .

دوش و قپ سكر از عصه نكاهم دادند  
 وندران طلبت شب آب حمام دادند  
 چه مبارك سكره بود و چه مرخصده شير  
 آن شير قدر كه انس ناره نرادم دادند  
 من اگر كلم روا گشتم و خوشدل چه عكس  
 مستحق بودم و انها تر كا نم دادند

دوش تر سوز دل و سسه نرادم دادند  
 سر چو شمع نبردند و حمام دادند  
 درون و صاب عم و شالو بس اراني ند  
 نا هم و حمله عشو نرادم دادند  
 گر سسه نداده خر از معلي كعار بونم  
 حواحه گشتم كه ازان حسن و كنه دادند

## Häfi

هائف آنروز بمن مرقه انس دولت داد  
 که سازارِ عمت صبر و نادم دادند  
 این همه قند و شکر کر سگتم مهرورد  
 اجرِ صبرپست کراں شاح نادم دادند  
 کیمیایست عجب نندگی بهر مغال  
 خاک او گشتم و چمدن درحانم دادند  
 هبت حافظ و انبای سحر حیران بود  
 که ز بند غم انام نجاتم دادند

## ولہ

خیر و در کلسه سر آب طربناک انداز  
 پیش ازانی که شود کاسه سر خاک انداز

## Nasiri

بارہ بارہ جگر طور ر عبت چوں شد  
 کہ کہر بولم و چوں کوه نادم دادند  
 ناله کردم نہاں عسره خموشم کردند  
 گرنہ کردم ر شکر خنده نادم دادند  
 احترام شمعنه در جر - نظری رنہ است  
 کس چه داند کہ چه عائی درحانم دادند  
 نا مفصل سیرم کشتی مشتاقان را  
 از حصرا همت و از بوج نہاتم دادند

## ولہ

حالم گیر! احت اعتاده! تر اطلاق انداز  
 روح شو عاربت! حال تو تر خاک انداز

دل مارا کہ ز مارِ سر زلف سو معطر  
از لبِ خود شفاعتِ نرنک انداز  
عسلِ درِ اشکِ ردم کاهلِ طریقت گویند  
بناک شو اول و پس دندۀ بران بناک انداز  
چون گل از مکعبِ او حامه فنا کن حافظ  
وان فنا در ریّ آن قاصبِ چالاک انداز

### ولہ

بود آنکہ درِ مکدها نکشاند  
گرہ از کارِ مروتست ما نکشاند  
مصعّاتِ دلِ رندان و صوحیِ زندگان  
بس درِ دستِ مصعّاح دعا نکشاند

دوستگانی مهرنشانِ سحرِ حشر دهنده  
چارہ علیّ معصوم نہ نرنک انداز  
ما چمنِ دندۀ آلودہ را نتوان دید  
دندۀ ارجود نہ و برِ خودِ نظرِ بناک انداز  
دندۀ آنکہ نظرِ حرِ مصعّاح تو کند  
ناونک انداز بران دندہ و چالاک انداز

### ولہ

هر سحرِ سلسلہ از باقی صبا نکشاند  
کر کشایش گرہی از دلِ ما نکشاند  
هر کھانتنہ آن چشمِ سہ درِ کار است  
کفرِ باشد کہ زہلی را بدما نکشاند



Hāfiz

گَسُو چنگ نہروں نہرِ مئے ناب  
 ماحیہ معدنگال رلفِ دونا نکشاند  
 حافظ اس حقوۃ بسیمہ نہ نمی فردا  
 گرچہ زناں و زہرس نکھا نکشاند

ولہ

عالم از نالۂ عساف منادا حالی  
 کہ حوس آہنگ و طرح بطس نوائے دارد  
 محترم دار دلم کس مگسے عد ہوس  
 ما ہوا حواہ تو سد فہمائیے دارد  
 پتیر درِ کس ما گرچہ بدارد و زور  
 حوش عطا بطس و خطا ہوس حدائیے دارد

Nasiri

کلام از رلف گرہ گمر نو بے بصدہ برآست  
 سر اس رسہ بدائم و کھا نکشاند  
 گر بکھانہ بطری ہوم اس زہرمہ را  
 مطہنام گرہ از سد ثنا نکشاند

ولہ

ہر سر ساج درس باغ ہوائے دارد  
 ہر گلے رنگے و ہر مرغ نوائے دارد  
 یک سکر کلم آمدہ ہمہ سہریں کردہ است  
 نہرِ خود ہر مگسے فہمائیے دارد  
 بھمن ہم رہ نہرِ شکدہ بومد شد  
 نہرِ ہر حانہ زہی حانہ حدائے دارد

## وله

در اول نرو حسب ز نحلی دم رد  
 عشق جدا شد و آنس نهیۀ عالم رد  
 حله کرد و حسن دند ملک عسق دداس  
 عس آنس شد ازی عیوب و تر آنم رد  
 مدعی حواس که آند تفساه گه رار  
 دسب عس آمد و تر سینه نامحور رد  
 عمل میخواست اسب کراں سعله چراغ افرورد  
 نرو عیوب ددر حسد و جهاں نروم رد  
 جان علوی هوس چاه ریختد ای نو داس  
 دسب در حلقه آن رلیف هم اندر هم رد  
 حافظ آنروز طرب نامه عشق نو نوش  
 که قلم د سر اسباب و دل خرم رد

## وله

حسن حسد ز حواب و مریۀ نروم رد  
 فتنه نروبا سد و نشیۀ نرب عالم رد  
 مطلب حله دراب ز حایر حستند  
 مانه عس جو تر حاک بی آنم رد  
 حواس آنس نحقی نما سبارد  
 قفل کوری بدل و دده نا محور رد  
 سر ازی دصه بطیری که سار نرو  
 گرچه عیوب سسقی کش و ورت نروم رد  
 دوس آزاد کریں معرکه حل نرو  
 دسب در حله سراج هم اندر هم رد  
 عمل چون دند که عشق آمد و محووار آمد  
 لب نرو دسب و دم ارسلطیبت حرم رد

Besides the verses quoted above, there are other parallel odes which are referred to the reader in their respective *diwāns*. But in spite of all this effort on the part of Naziri, it has to be admitted that he has not touched Hāfiz in his particular vein. The latter's music and tune which breathe love divine are gifted and he outside the pale of all the poets of Persian language

Naziri's main sphere of thought is *ghazal*, in which he distinguishes himself from his colleagues in the following points :

A summary  
of Naziri's pe-  
culiarities of  
style

- ( i ) Use of simple, sweet, and colloquial words, which give a special charm and melody to his diction.
- ( ii ) Construction of new words and suggestive compounds to depict faithfully his thought, which would otherwise be expressed in long phrases
- ( iii ) Materialisation of spiritual objects, i.e., he depicted ideas, passions, and feelings of love, grief, and happiness, like a painter, giving them a lifelike touch.
- ( iv ) His description of love and its joys and sorrows is invariably with a touch of personal emotion, like the one who speaks from actual experiences.

- (v) Consistency in his thought and expression, i.e., he generally sticks to one main idea in his *ghazal* throughout. For instance, when he talks of *separation*, the same trend of thought pervades his whole *ghazal*, as against the practice of other poets who introduce a new topic in each line.
- (vi) His philosophy is very simple and based often on everyday occurrence, and common experiences of life.
- (vii) He enriched the language, and gave specific weight and beauty to *ghazal*, of which he became a perfect master in his later years

Maulānā Jamāluddīn Muhammad, poetically sur-named ‘Urfi, was a native of Shirāz where his father held a high rank in government service. After acquiring a competency in Arabic grammar, Logic, and Persian prosody, he began his career as a poet in Shirāz. His chief adversaries with whom he held poetical contests were Muhtasham Kāshī, Wahshī Yechī, ‘Arif Lāhijī, Husain Kāshī, and others. On his arrival in India, he first went to meet Faizī at Fathpūr, and chose to stay with him, due perhaps to the latter’s poetical reputation. Badāūnī pays a

‘Urfi his poetical career at Shirāz.

His arrival and reception at Āgra

tribute to Faizi for his generous reception and hospitality he extended to 'Urfi

پیشتر از همه بشخص فصیحی آشنا شد و الحاق شمع  
هم نا او خوب پیش آمد و ما محتاج الیه او از وی  
بهم میرسند

First of all he became acquainted with Shaikh Faizi, and to speak the truth, the Shaikh also treated him well, and all his requirements were supplied by him.

Afterwards owing to a rupture caused by certain cutting remarks exchanged on both sides, 'Urfi sought the patronage of Hakim Abul Fath, in whose praise he composed the following *qasida*, expressing his desire to enter into his service

حکیم عهد ابوالفتح آفتاب هجر  
که از دمس رود اعجاز عیسوی برد  
خدا نگانا دارم حکایتی بر لب  
که خون مدح تو نمواند قلب اسمان

<sup>1</sup> *Muntakhab-ul-Tauārikh*, Vol III, p 285

<sup>2</sup> Cf

دوره مظان غنیمت فاضلی آمد چون سنگ بجهت و انا غنیمت مطلوبه دید  
پرسید که این منظوم را چه نام است غنیمت گفت مرثی  
او در بجهت گفت مغاری ناقد

[Ibid]

<sup>3</sup> *Qas'ida-i-'Urfi* p 57, Lucknow, 1880.

خدايِ بندگمت دوشِ نفسِ ميِ نستم  
 ز رویِ کسبِ شرفِ بيِ دروے استعداد  
 بخدمتِ آمدَمِ امكِ دگو چه مصلحتِ است  
 بر آسمانِ تو ناندِ ششَبِ باِ استاد

The physician of the age, Abul Fath, the sun  
 of skill,  
 That from his breath the miracle of Christ  
 goes to wind -  
 O master, I have a tale on my lip,  
 That like thy praise cannot stop on my lip ;  
 Last night I was thinking of thy service,  
 Thereby to acquire honour, not by reason of  
 my learning ;  
 I have now come to thy service, say what  
 thou thinkest best,  
 Should I sit at thy threshold or remain  
 standing ?

After the death of Hakim Abul Fath, he attached himself to *Khan-i-Khūnān*. The *quṣṣa* which he wrote on this occasion is as follows -

در آسمان و زمینِ مبداءِ ما گهراں آمد  
 که آفتابِ رُسنِ ناچِ آسمانِ آمد  
 دگو خلاصهٔ تقدیرِ حاکمانِ اسب  
 که همعیانِ شهنشاهِ اس و حانِ آمد

<sup>1</sup> *Ibid*, p. 55

خدا بگلشنِ حالِ دلم تو میدادی  
 چگونمت که دلم چون رعم گران آمد  
 چه احبباج که گویم که مرد و عریفی را  
 چه مرسرار این مرگِ ناگهان آمد  
 درین مصیبِ عظمی که دهرِ سنگس دل  
 در گرنه هر سرِ مو چشمِ خونفشان آمد  
 در لب و لطف تو در من گذاشت و در دل لب  
 مردِ عقل که نارواي آن زبان آمد

From the sky and the earth the glad tidings  
 came suddenly :  
 That the sun of the earth (*Khān-i-Khānān*)  
 became a crown for the sky ;  
 Say that the essence of destiny is *Khān-i-Khānān*,  
 He is the peer of the Emperor of man and  
 genii ;  
 O master, thou knowest the condition of my  
 heart,  
 What should I say to thee, how heavy my  
 heart became with grief !  
 What need is there for me to say that he  
 died, and to 'Urfi  
 What passed over his head, consequent to  
 Abul Fatah's sudden death ;  
 In this great calamity even the stonyheart-  
 ed age's,  
 Through weeping, every point of hair be-  
 came a blood-shedding eye ;

He went away, and left me to thy kindness  
to take care of me ; and it is a  
substitute  
In the estimate of wisdom, since it became a  
recompense for that loss.

He declares  
*ghazal* to be  
his sphere, but  
attempts com-  
petition with  
Anwarī, Khā-  
qānī and Zahr,  
in *qasida*

His fame chiefly rests on *qasida*,  
but it is significant that he himself  
declares *ghazal* to be his sphere :

قصده نظم هوس پدشگان بود عرفی  
و او را قسیده عشقی و طعنه‌ات عرفی است

*Qasida* is the composition of people having  
greed for their profession, O 'Urfi,  
Thou art from the tribe of *love* thy recita-  
tion is *ghazal*.

He made attempts to compete with Anwarī,  
Khāqānī, and Zahr Faryābī, and wrote *qasida*  
mostly in their metre and rhyme. The following is  
in imitation of Anwarī :

چهره پرداز جهان رحب کشد چون بکمل  
شب شود بمرخ و روز شود مستقل

<sup>1</sup> *Dawān-e-'Urfi*, p. 19, Lucknow, 1880

<sup>2</sup> Cf. Anwarī's masterpiece.

چهره پرداز جهان رحب کشد چون بکمل  
شب شود بمرخ و روز شود مستقل



The face-adorners of the world when it takes  
its chattels to the Aries,  
The night becomes half-faced, and the day  
comes to the fore.

The following is after the manner of Khāqānī :

دل من باغبانِ عشق و حیرانی گلستانس  
ازل دروازهٔ ناع و اند حدّ حساناس

My heart is the gardener of love, and per-  
plexity is its garden,  
Eternity is the gate of that garden, and  
perpetuity is the boundary of its flower-  
beds

This is in the style of Zahir

سندۀ دم چو زلم آسمن ده سبع شعور  
سندۀ آنب 'اسمعکوا' ر عالم نور

Early in the morning when I put out the  
candle of my consciousness,  
I heard the verse of the Qur'ān 'seek the  
opening' from the region of Light.

<sup>1</sup> Cf Khāqānī's famous *qasīda*

دل من بهر نطفه است و من طفلِ ربانداش دم تسلیم در عذر و در راه دستانش

<sup>2</sup> Cf Zahir,

سندۀ دم که عدم محرم است - اے سرور شنیدم آیات تو یوا الی الله ازل و نور

Some of his best *asā'id*. Some of his best *qasā'id* are the following :

## در حمد باری تعالی

- ۱ ای مبالغِ دره در بازارِ حان انداخته  
گوهرِ هر سود در حبِ زبان انداخته
- ۲ نورِ حرّ در سبِ اندیشه اوصافِ نو  
بس همانون مرغِ عقل از آشنای انداخته
- ۳ از کمانِ ناحسه در چشمِ بکمر کرده حا  
معرفِ کو نیرِ حکمی بر نسل انداخته
- ۴ ای بطیعِ نایِ کون از بهرِ بهایِ حدوب  
طرحِ رنگِ آمیزی از فصلِ حران انداخته
- ۵ سرعبِ آندسه را آئنده در دامانِ نیر  
عادتِ حمّاره در حبِ کمان انداخته
- ۶ در چمنهایِ محبتِ هر قدمِ چو کربلا  
از نسیمِ عسوه نرسِ ارعوان انداخته
- ۷ مرغِ طبعِ آندر تنوایِ معصبتِ نکسوده نال  
عزیزِ شاهینِ رحمتِ را بران انداخته
- ۸ سانهِ پروردِ عمتِ در آفتابِ رستخیز  
نرسِ اسیرِ برترِ سائمان انداخته

- ۹ طعمهٔ عشقی ترا از مغرِ جان آورده ام  
 آن همارا سانه براین استخوان انداخته
- ۱۰ ای مدلت را روائی داده در بارِ عشق  
 عرت و شان را ز اوجِ عر و شان انداخته
- ۱۱ هر کجا نامرِ عم را داده اذن عموم  
 شادی راحب نشان را ناتوان انداخته
- ۱۲ زنِ حکالتِ چوں برون آم که دل در موجِ حوں  
 نوعروسانِ عمت را موکشان انداخته
- ۱۳ فیض را نام که هر کس با براهب ماده است  
 دل بدست آورد حابرا از میان انداخته
- ۱۴ صد دل را بهر آگاهی ر صد ازل  
 در کیمید طرهٔ عبرِ مشان انداخته
- ۱۵ کرده از عرفان لباسِ عکس را دامن درار  
 کونهی در حبِ عقلِ نکه دان انداخته
- ۱۶ طعمهٔ کر حوانِ عشق افکنده ام در کامِ دل  
 درزهٔ آنرا حکم اندر دهان انداخته
- ۱۷ شرع گوید مع لب کن، عشق گوید نعره زن  
 گای نو هم در راهِ عشقی خود عنان انداخته
- ۱۸ دولتِ وصل که در باد که با آن مهور می  
 جوهرِ اول علم بر آستان انداخته

- ۱۹ حُرَّتِ حَسَنِ قَرَا نَازِمِ کِه دَر بِرَمِ وَصَالِ  
حِلْمِ آبِ رِنْدِگِی ار نَسَبِ حَانِ اِنْدَا حَتِه
- ۲۰ وَصِفِ صَبْعَتِ کَر لِبِ هَر ذَرَّة مَبْرُودِ بَرَوِ  
نَطَقِ رَا دَر مَعْرِضِ عَقْدِ اللِّسَانِ اِنْدَا حَتِه
- ۲۱ دَر تَمَائِبِ چُونِ کِشَامِ لَبِ کِه بَرَقِ نَاکِسی  
مِطْقَمِ رَا آتشِ اِنْدَرِ حَا وِ مَانِ اِنْدَا حَتِه
- ۲۲ مِکِه نَاشِمِ عَمَلِ کَلِ رَا نَاوِکِ اِنْدَا رِ اِنْبِ  
مَرِغِ اَوْصَافِ نُو ار اَوْحِ نِیَانِ اِنْدَا حَتِه
- ۲۳ مَسَبِ ذَوِقِ عَرِیمِ کَر نِغْمَةِ نَوَحِیدِ نُو  
لَدَبِ اَوَارَةِ دَر کَلِمِ حِیَاهِ اِنْدَا حَتِه

*In praise of God*

1. O Thou, who hast thrown the commodity of  
love in the market of life,  
The jewel of profit Thou hast put in the  
pocket of loss ;
- 2 The lustre of amazement in the night of  
apprehending Thy attributes,  
Has thrown many an auspicious bird of  
wisdom from its nest ;
3. Every arrow that knowledge aimed with  
unfailing accuracy to hit the target,  
Even before it left the bow, it took its abode  
in the eye of bewilderment ;

4. Thou, in the temperament of the garden  
of Existence, to prove its fleeting nature,  
Hast mixed the colours from autumn ;
5. Thou, Who hast put the rapidity of thought  
into the skirt of arrow,  
Hast placed the habit of yawning in the  
pocket of bow ;
6. In the flower-gardens of *love* every step is a  
*kerbala*,  
From the breezes of blandishment red  
carpets are spread ;
7. The bird of one's passion has not yet even  
fledged its wing to soar in the region  
of sin,  
That Thy forgiveness has let the falcon of  
Thy mercy to pounce upon it .
8. The one brought up in the shade of Thy  
love, under the sun of Resurrection,  
Will find himself on a carpet of velvet  
spread out for him under a canopy ;
9. I have brought a morsel for Thy love from  
the morrow of my life,  
Since that auspicious bird ( *love* ) has cast  
its shadow over these bones ;
10. Thou, Who hast given currency to hu-  
miliation in the market of *love*,  
Hast pulled down ' *honour* ' and ' *dignity* '  
from their sublime height ;
11. Everywhere Thou hast given general per-  
mission to Thy love to produce its effect,  
Thou hast rendered the worldly pleasure and  
comfort feeble ;

12. How can I escape from this feeling of remorse that my heart, in the pool of blood,  
Has thrown the brides of love, pulling them  
by their locks ;
13. I am proud of thy bounty that every one  
who has put his step on thy path  
Brought his heart to his hand, and removed  
the barrier of life from the midst of him ;
14. The Eternal Hunter, to reveal himself to the  
prey of heart,  
Has thrown it in the noose of the sweet-smelling locks of the beautiful ;
15. He has made the garment of *humbleness*  
possess a long skirt from divine knowledge,  
He has put *narrowness* in the pocket of  
subtle wisdom ;
16. Of that one morsel from the table of *love*  
which I put into the palate of heart,  
Hell took a particle and put it in its own  
mouth ;
17. The law of religion enjoins upon me to shut  
my lip, while *love* commands me to  
speak out,  
O God, Thou art riding on the path of *love*  
(inviting others to love Thee) ;
18. Who else can get the boon of Thy union,  
since for all that confidence,  
Even Gabriel let fall his banner on the very  
threshold .
19. I admire the amazement caused by Thy  
beauty, since in the assembly of union with  
Thee.

- The cup of the water of life dropped from  
the hand of my soul ;
20. The praise of Thy skill which is uttered by  
the lip of every atom,  
Has thrown the power of speech on the  
tongue which is tied ;
21. In Thy praise how can I open my lip, since  
the lightning of my insignificance  
Has set fire to the house and property of  
my logic ;
22. I shoot arrows of propriety at the all-wisdom,  
But the bird of Thy praise has hurled me  
down from the height of discourse ;
23. I am captivated by the taste of 'Urfi that  
from the song of Thy oneness,  
He has given the relish of fame to the palate  
of the universe.
- 

## در تحریض مخاطب بسوی همت

- عادت عشاق چسب مجلس عم داشتن  
حلقه شمعون ردن مایم هم داشتن
- ۲ در سر عمان درد موج حلاوت ردن  
بر در میدان دل فوج ستم داشتن
- ۳ حید عم و نعت درد بر لب دل دوحتن  
شهر دل و باغ حان وقف الم داشتن

- ۴ نغمه داؤد را از لبِ شمعون ردن  
 آنسِ نمرود را باغِ ارم داسن  
 ۵ نا خطِ آزادگی بندگیِ آموختن  
 نا دلِ بے آردو چشمِ کرم داسن  
 ۶ از اندیِ دوقِ عم رویِ دناں یافتن  
 وز ارلیِ نبعِ دردِ سودِ سلم داستن  
 ۷ حسنِ عبادات را برقعِ نساں ردن  
 رسمیِ اعمال را لوح و قلم داسن  
 ۸ در نه دورحِ رشوقِ حرمه کونر ردن  
 بر لبِ کوثرِ سرمِ حسرتِ دم داسن  
 ۹ آنینه دنده را صعلِ حمزت ردن  
 راونه سینه را مکتوبِ عم داسن  
 ۱۰ هم رعبارِ کنشبِ عطرِ کفنِ ساحمن  
 هم نمرآزویِ درِ سنگِ حرم داسن  
 ۱۱ در دهنِ نکتبِ عیسِ نازکِ لارِ نکتفن  
 در کیمِ درینِ عشقِ دسبِ نعم داسن  
 ۱۲ نا نه نریِ آبِ جسم از نئیِ هم رنکتفن  
 نا نه ملکِ داغِ دلِ بر سرِ هم داسن  
 ۱۳ در حگه اشتها آبِ هوسِ سوحن  
 وز اندرِ امتلا درِ شکم داسن



- ۱۲ مستی و دیوانگی جامِ مسکینا سکست  
 صرفه در دین برم نیست ساعرِ حم داشتن
- ۱۵ دین و دل و عمر و جان، حمله دستلاب ده  
 دشمن درویشی اسب خیل و حشم داسمن
- ۱۶ حامه تراشی سنم، نامه حراسی گناه  
 ساده و برحم نه لوح و قلم داسمن
- ۱۷ سبب نگویم بطمع نه رشوات است ملک  
 نه ر رعوبت بود قاصبِ حم داسمن
- ۱۸ بهر نعم بهشت طاعبِ انرد مکن  
 تر لبِ حنکون خطاست چشم نه دم داسمن
- ۱۹ این دد کرب اساس شکن و انگه نه من  
 مالک و حدث سدن ملکِ قدم داسمن
- ۲۰ مذهبِ عرفی بگیر، ملیبِ فارون نهل  
 گنجِ هر رنکس نه ر درم داسمن

*In Self-admonition*

1. What is the habit of lovers ? To hold the  
 assemblies of sorrow,  
 To form a circle of mourning, and to lament  
 for the coming woes ;
2. On the shore of the ocean of grief to  
 produce the wave of delight,  
 To keep ready the army of pain on the  
 battlefield of the heart.

3. To stitch the praises of pain and grief on  
the lip of the heart,  
To keep the city of the heart and the  
garden of life devoted to suffering,
4. To sing the song of David from the lip of  
lamentation,  
To treat the fire of Nimrod as the garden  
of Paradise ;
5. In spite of the mandate of freedom to learn  
servitude,  
In spite of a heart free from desire to have  
an eye on generosity (from the beloved) ;
6. To turn the face of loss from the eternal  
pleasure of grief (not to see it as loss),  
And from the eternal sale of pain to derive  
enormous profit in advance ;
7. To cover under the veil of oblivion the  
beauty of devotion,  
To keep a tablet and pen ready for the bad  
deeds ;
8. To drink a draught of *kausar* with eager-  
ness in the bottom of hell.  
To shamefully long even on the brink of  
*kausar* itself to moisten the parched lips ;
9. To give the polish of amazement to the  
mirror of heart,  
To keep the corner of breast a store-house  
of grief ;
10. Also, to make *attar* for the shroud from the  
dust of a Jewish church,  
And to keep the stone of Ka'ba in the same  
balance with a temple ;



- 19 Demolish this village which has its foundation on *Multiplicity* and then see, What it is to be the master of *Unity* and to possess the kingdom of *Eternity* !
20. Adopt the creed of 'Urfi, and reject the principles of Korah, Better to scatter the treasures of art than accumulate *dirhams*.

## در نعت ✓

- ۱ اقبالِ کرم مگرد اربابِ هم را  
 همت بخورد بشیر لاؤ نعم را
- ۲ از رعبِ دنیا الم آشوب نگردم  
 رنن باد بر نشان بکنم رلفِ علم را
- ۳ مغم سیاست کند از مسدِ همد  
 در چشم وجود از بدهم حای عدم را
- ۴ بی برگی من داغ بهد بر دلِ سامان  
 نمهری من زرد کند روی درم را
- ۵ این جوهرِ ذات از شرفِ سببِ آب است  
 سود است نه اندر این گر اگر چسبیم را

- ۶ ہر چند کہ در کشمکشِ حاہ و مناصب  
گمنام نمودند همه دودۂ ہم را
- ۷ از نغش و نگارِ در و دیوار شکستہ  
آوار بدید است صدایِ حکم را
- ۸ ناگوہرِ آنہ نسیمِ نار نہ است  
راہیِ خود از بشیرِ اصحابِ کرم را
- ۹ اما نمود وصفِ اضافیِ ہر ذات  
این فوئۂ ہم بود اربابِ ہم را
- ۱۰ این بریِ پکانت کہ چہد از گہرِ من  
مدحِ اسدِ ولے گوہرِ ذاتِ اب و عم را
- ۱۱ وصفِ گل و رنگار بہوا نار نگردد  
ہر چند ہوا عطر دہد قوتِ شم را
- ۱۲ المۃ للکۃ کہ ندارم نہ سببِ سبب  
اینکِ شہادتِ طلسمِ لوح و قلم را
- ۱۳ اقبالِ سکندرِ بکھانگریِ نظم  
برداشتِ یک دستِ قلم را و علم را
- ۱۴ بوقتِ بمن افتاد ، بگوئند کہ دوران  
آراییِ از تو نکند مسندِ حم را
- ۱۵ نے نے غلطِ این نغمہِ سوزوم  
این نغمہِ شمشاد است دگر صوت و نغم را

- ۱۶ دوران که بود نا کند آرایش مسند  
مداحِ شهنشاهِ عرب را و عظم را
- ۱۷ آرایشِ انوارِ نبوت که ز نعظم  
حاکِ دیر او اوجِ شرف داد قسم را
- ۱۸ روزی که شمر دند عدلش ز محالات  
بارجِ بولد نبوشند عدم را
- ۱۹ آنجا که سیکروحمس آمد نه تکلم  
را سیبِ گرانی بخورد گوسِ اصم را
- ۲۰ نارایتِ عمرو و عصیش سانه نبغند  
هشتِ منصور نشد آرامش و دم را
- ۲۱ با شاهدِ علم و عملش چهره نبغروحب  
معلوم نشد فائده بی کف و نه کم را
- ۲۲ تاثیر برد سهم نو از حکم کواکب  
نغمه دهد هیبت نو طعمِ نعم را
- ۲۳ انعام نو بر دوخته چشم و دهنِ آر  
احسان نو بشگفته هر قطره دم را
- ۲۴ زان گریه دهد روشنی دل که باموخب  
روشنگری آئینه انصاف نو دم را
- ۲۵ در کوی نو بیدیل کند مردمکِ چشم  
احزای وجودِ خود و احزای قدم را

- ۲۶ از بس شرفِ گوهرِ تو منشِ نغدِ بر  
 امروز که گذاشتی اقلیمِ قدم را
- ۲۷ تا حکمِ برولِ بودِ درِ بنِ دارِ نوشته است  
 صدره به عیثِ بارِ نرا شدِ قلم را
- ۲۸ گر حوهمِ اولِ مکرِ دمِ تو در آید  
 بنِ در به دهدِ قامِ بِنِ عظمِ نو هم را
- ۲۹ امروز که امکانِ حشمِ حادِ نه آراس  
 در سانه انصافِ نو مکتوبِ حشم را
- ۳۰ تا کونِ ترا اصلِ مهمانِ بخواندند  
 بشدِ قصا بر حمة لفظِ اهم را
- ۳۱ تا مجمعِ امکانِ و وجوبِ نبوشند  
 موردِ معصِ شدِ اطلاقِ اعم را
- ۳۲ تقدیرِ نیکِ ناکه نشاندِ درِ محکم  
 سلمایِ حدوبِ نو و لملائیِ قدم را
- ۳۳ تا نامِ ترا الفِ سِرِ فهرستِ نه کردند  
 شمارِ مکتوبه به بسندِ کرم را
- ۳۴ عرفیِ مشتاقِ اینِ رَبعِ ناسبِ نه صحرای  
 آهسته که ده بر دمِ نبعِ اسبِ قدم را
- ۳۵ همدار که نتوانِ نیکِ آهنگِ سرودن  
 نعتِ شِعْ کوبِ بنِ و مدِ نبعِ و هم را

- ۳۶ شادشته بدست آر که ببندد درین شهر  
شادشتگی حس چه بسیار و چه کم را
- ۳۷ گرم که خرد حصر کند مانده نعش  
آن حوصله آحر رکها نطق و رقم را
- ۳۷ شاهانه عطایب که ازان کام که دانی  
نومند مهل عربی منکروم و نژم را
- ۳۹ از بلخ نغمس مده انعام و منامبر  
با مطلب او مطلب اصحاب سکم را
- ۴۰ آسایش همسانگی حق ر نو خواهد  
او هیمة دوزخ نکند بلخ ادم را
- ۴۱ دادم نه رسد ذره نطوژشد و لنگی  
سوی طبران میکشد ارباب هم را
- ۴۲ هر چند طبیعی بود اس من نو بفرمای  
با حلوه دهد منص نو اکسیر گرم را
- ۴۳ من هم ر خلکالت لب حاکل نکشام  
ای آب حیات از لب نو حصر نعم را
- ۴۳ هرگاه که در مدح بلغرم نو دستکشای  
کر مدح ندانم من حیران شده دم را
- ۴۵ نهکصیل نواب و شرف سبب نعمت  
زینگونه خکل ساحنه حسان عظم را



- ۳۶ نا مدح نو آمد ر مشیت به پوشین  
 بالا نگهستن شد ارباب قلم را  
 ۳۷ دانش نه کشاند سرا عدهٔ نعت  
 دستکاست که اندیشه نگویند علم را  
 ۳۸ مدح نور احلاص کم گدازد ار علم  
 از نموده چون آورم آهوی حرم را

*In praise of the Prophet.*

1. The acceptance of gifts hurts the pride of  
 the ambitious,  
 Their loftiness does not brook the lancet of  
 yes and no ;
2. I am not worried with the desires of this  
 world,  
 By this wind I will not disturb the curly  
 locks of love ;
3. My poverty would drag me down chastising  
 from the throne of magnanimity,  
 If I were not to admit transitoriness of  
 things in the eye of existence ;
4. My indigence inflicts a scar of envy on the  
 heart of opulence,  
 My indifference makes the face of gold  
 coin pale ;
5. This jewel of intrinsic merit I owe to my  
 sacred connection with my ancestors,  
 Although this pearl of mine has raised the  
 head of the ocean to the clouds ;

- 6 & 7. Although in the struggle for rank and position,  
All have thrown into oblivion their dynasties ;  
Yet, from the paintings and drawings surviving on the broken walls and doors  
The signs of the great men of Persia are apparent ;
8. Up to Adam my lineage would not halt,  
If I were to count generous men from among my ancestors ;
9. But the additional qualification is not the real merit of the self,  
This is the ruling of magnanimity for the magnanimous ;
- 10 This effulgence of nobleness which flashes from my jewel,  
Is praise, but it is for my father's and uncle's gems ;
- 11 The merit of the rose and the hyacinth is not attributed to the breeze,  
Although it is breeze that carries fragrance to the brain ;
12. Thank God, my merit does not depend on my lineage,  
I would presently summon as witness the tablet and the pen ;
- 13 Alexander's fortune to conquer the world of my poetry,  
Lifted up with one hand the pen and the flag ;

14. Now my turn has come, tell Time  
That it should adorn anew the throne of  
Jamshtid ;
15. Nay it is wrong, I did not sing the tune in  
its opportune moment,  
This melody is a prelude to another song  
and tune ;
- 16 & 17. Who is Time to decorate the throne  
Of the eulogiser of the Emperor of Arabia  
and Persia :  
An ornament to Prophethood, whose  
honour is so great  
That the dust of his door gave height of  
dignity to an oath ;
18. On the day when they counted his equal  
to be among the impossibilities,  
They wrote *non-existence* to be the date of  
the birth of his equal ;
19. In a place where his light soul enters into  
conversation,  
He would not suffer the presence even of  
a deaf ear lest it fall heavy upon it ;
20. Until the banner of his forgiveness and  
wrath cast their shadow,  
The form of rest and flight could not be  
conceived ;
21. Until the beauty of his knowledge in theory  
and practice showed its face,  
The significance of quality and quantity  
of a thing was not known ;
22. Thy wrath takes away from the stars their  
influence,

- Thy dread alters the taste of daintiness  
altogether ;
23. Thy bounty has stitched the eye and the  
mouth of greed,  
Thy benevolence has torn open every drop  
of the ocean ;
24. The shedding of tears brightens the heart,  
because,  
Thy justice has taught the moisture the  
method of cleansing the mirror ;
25. In thy lane the pupil of the eye changes  
Its component parts into those of its feet ;
- 26 & 27 Due to the excellence of thy jewel, the  
writer of Destiny.  
That day when thou left the kingdom of  
eternity,  
For writing the order of thy arrival in this  
world,  
Mended his pen a hundred times in  
vain ;
28. If Gabriel were to enter thy sanctuary,  
Thy stature would not stoop before him to  
show him respect ;
- 29 That day when grandeur of this world  
adorned its existence,  
It sought shelter under thy justice ;
- 30 Until they recognised thy existence to be  
the root of all important problems,  
Destiny did not hear the meaning of the  
word important ,
31. Until they wrote thy existence to be the  
confluence of *mortality* and *immortality*,

- The object for a common epithet could not  
be fixed ;
32. Destiny placed two litters on one camel,  
The one for the *Salmā* of thy mortality, and  
the other for the *Lailā* of thy immortality ;
33. Until they put thy name on the top of the  
list of Creation,  
The scattered pages of the book of munificence were not bound ;
34. 'Urfi, don't walk fast, this is the path of the  
Prophet's praise, and not a desert.  
Walk slowly because the path for the feet  
is on the edge of a sword ;
35. Be careful, for one cannot sing in the same  
tune,  
The praise of the lord of the two worlds,  
and that of the ordinary kings like  
*Kai-Khusrau* and *Jamshid* ,
36. Bring in thy hand something worthy, for  
they see in this city,  
The quality of the articles and not the  
quantity ;
37. I grant that wisdom comprehends the  
substance of his praise,  
But where has it the courage to express it  
in writing and speech ?
38. O king, for the sake of thy munificence, of  
that object which thou knowest,  
Deprive not 'Urfi, the indigent and the  
grief-stricken ;
39. Reward him not from the garden of  
Paradise, and mix not

- His object with the object of the men of  
greed ;
40. He desires from thee the boon of the  
nearness of God,  
He does not want to make the garden of  
Paradise fuel for hell ;
41. I know the particle will not reach the sun,  
but,  
The desire to soar spurs the magnanimous-  
minded ,
42. However unchangeable be the copper of my  
disposition, thou give order,  
That thy bounty may touch it with the  
alchemy of thy generosity ;
43. I too, out of shame for my sins do not  
open my lip of penitence,  
O thou, whose lip is the life-giving nectar  
when it utters the word *aye* ;
44. Whenever I slip on the path of thy praises  
forgive,  
For, bewildered as I am, I cannot distin-  
guish between praise and dispraise ;
45. The acquirement of blessings and the boon  
of my connection with thy praise  
Have put the *Hassan* of 'Ajam to shame ;
46. Since thy praise came from Divine will to  
be written,  
The pen forgot altogether to look upwards ,
47. Wisdom cannot cut the knot of thy praise,  
as it ought,  
It is for this reason that imagination has  
lowered its banner ;

48. I praise thee through sincerity, and not  
with the aid of my learning,  
How can I bring forth the deer of Ka'ba  
from a temple ?

### دارِ نعمت

- ۱ صبحدم چون دردمد دل صورِ شمعون رای من
- ۲ گوشِ اهلِ آسمان و حلقهٔ ماتم نکست  
شموم تا برکشد آهنگِ هانا های من
- ۳ مصر و بران کرد و رو در وادی امن بهاد  
رو در بدلِ شوقِ نعمی گرنهٔ موسای من
- ۴ رانِ دلِ شوریده را بر نازکِ خود می بهم  
کاشمانِ مرغِ محکمون شد دلِ شمدای من
- ۵ رانِ ملانک چون مگس حوشند از هر سو که هست  
چشمهٔ لذت کشا هر موے عم بالای من
- ۶ کلمِ حانرا نارهٔ کردی ای عمِ لذت سرشت  
ے غلط گفتم چه عم ای من و ای سلوای من
- ۷ در خمائرِ احتیاحم ران که ابرو دور داشت  
مادهٔ کلمِ دو کون از حامِ استغیای من

- ۸ آسمان در توره کردن و آفتابش کردن نام  
 لعلی از آونزه گوش شب نلدای من
- ۹ نیل گون گردید دوش آفتاب از نکه ام  
 نسکه هر مو گشته کوهستان از عمهای من
- ۱۰ منب باز نچه عسپی مکس دهر حیات  
 ادرش مردن دهرس از نفس مرگ آرای من
- ۱۱ هورده هر دم صد شکست از دوج قدس آشوب حسن  
 شوق بے هنگام نار مسب نا بیروای من
- ۱۲ منکه مستی کردن از حوی حگر آمو حتم  
 ننگ هوشم ناد گر حر حوں بود صهای من
- ۱۳ شاهد عصم تلاش صعب من کے کند  
 حوں حیص دهر رر حوسد از لهای من
- ۱۴ منکه اردل نا دامام چندہ حمہاے سراپ  
 کے شوم مخمور و کے خالی دود منای من
- ۱۵ مریم من نص حمل از مراج حود گرفت  
 مریمے را برد نالا دهن عسپی زای من
- ۱۶ آن نہشت معیم کر بعد معرولی هبور  
 خدمت طوبی دود ننگ جس برای من
- ۱۷ مرحما ای سادہ کعب روح القدس  
 کامدی چون عشق در رفتی ز سر نا پای من



- ۱۸ من قیامت زارِ عشقم دنده کو تا منگرد  
صد بهشت و دورخ از هر گوشه صحرای من
- ۱۹ دفعِ صور آمد بحالِ لکنِ داودی همور  
رقص معنی میکند طبع سہی نالای من
- ۲۰ من مطیعِ ملکِ استغیاوے راند حکم  
دودمانهای هوس در ملکِ استغیای من
- ۲۱ دلم ترکِ طوفانی که در معنی نکیست  
موجِ درنا و موجِ حله حارای من
- ۲۲ نور و طلعت را بود نک مانده در نالندگی  
آن دروئی آفتاب و انس نک از سمای من
- ۲۳ نسکه در معنی نطعلی نار میگردم ملک  
در حسابِ دی شمارِ عقیبِ فردای من
- ۲۴ ادبِ 'لا عنظوا من رحمۃ اللہ' سدِ گره  
بر زبانِ حمزئیل از سرمِ عصانهای من
- ۲۵ معنی پنهان من آراسِ لب اللہ است  
گو شمعِ دگر باشد صورتِ بدای من
- ۲۶ لوحِ دل نقشِ صمد دارد چه عم کاسمان چمن  
نعلبِ نعلال صم بر سقّ دیمای من
- ۲۷ بالِ طاووسِ ارگلّاب و عودِ رضوانِ پرورد  
تا بسازد مروجه در موسمِ گرمای من

- ۲۸ اصل من از دودمانِ نوع انسانی منکوی  
 حور عم رضوانِ درد است آدم و حوای من
- ۲۹ جوهرِ اول که فرزندم ر بساکی نوشت  
 آن زمان سبکِ عمارِ گوهرِ نکمای من
- ۳۰ کر چهل در نمرب آرم روی در گوشِ آندش  
 مرحبا نا امبی از مرقِدِ مولای من
- ۳۱ گر گریزد سرمه حرّاکِ درش مرگانِ چو نار  
 چنگل اندازد براع دندهٔ بنای من
- ۳۲ سعهٔ دنیایِ حاکم گفت محسود که ام  
 آسمان گشته طرارِ خانهٔ حصرای من
- ۳۳ موحهٔ در بای طبعش نانِبِ کونِ کرد و گفت  
 نشسته مسس ای مدای راندهٔ دریای من
- ۳۴ در دمی اندیشهٔ قلد نو بشکافد ر نیم  
 حلّهای علم بر کوسِ دلِ دانی من
- ۳۵ نا نو گشتی عاقبِ چشمِ اررهٔ نسبِ گرفت  
 مردمکِ حکمِ سل در دندهٔ بنای من
- ۳۶ سایهٔ من همجو من در ملکِ هستی امب  
 سایهٔ نو در عدمِ پیغمبرِ همتای من
- ۳۷ آسمانِ وحدتم بر عالمِ فطرتِ محیط  
 توامیت بر نتابد پیکرِ حورای من

- ۳۸ دودمانِ عشق را از من گرامی تر برد  
 حوهر من کرد روشن گوهرِ آدای من
- ۳۹ نازش سعدی نیستِ حالِ سرار از چه بود  
 گر نمود آگه که گردد مولد و ماوای من
- ۴۰ اس کتابِ آنسِ حال و سرابِ دردِ دل  
 کس سخنِ نامست نایِ درد از لپهای من
- ۴۱ من پریشان گوی و سهواً دلش و سودا هرزه دوست  
 من سودا مانم و ماند من سودای من

*In praise of the Prophet.*

1. Early in the morning when the heart blows  
 the trumpet, producing lament,  
 The sky becomes the court-yard of Resurrec-  
 tion through my cries ;
2. The ears of the denizens of the sky and the  
 ring of mourners have become one,  
 Since my lament raised the pitiful cries of  
 "ha, ha " ;
3. The river Nile of my longing, fed from the  
 weeping of my Moses (heart),  
 Rendered the Egypt of my body desolate,  
 and turned its face towards the peaceful  
 valley of Sinai ;
4. For this reason I place my perturbed heart  
 over my head,  
 That my mad heart has become the nest of  
 the bird of love ;

5. For this reason angels flock around me like  
flies from every corner,  
That each of my sorrow-distilling hair is a  
stream of sweet water ;
6. O pleasure-pain thou hast refreshed the  
palate of my soul,  
Nay, I was wrong, what sorrow ? it is my  
nectar and ambrosia : *my manna* and *salva* ;
7. I am under the intoxication of want, because  
God has kept away  
The wine of desire for both the worlds from  
the cup of my richness of mind ;
- 8 The sky begged a ruby, and named it sun,  
From the ear-ring of my dark night ;
9. The shoulder of the sky turned pale on  
account of my resting against it,  
So much every hair of mine has become  
heavy with sorrow like a mountain ,
- 10 For the sake of life do not put thyself under  
the obligation to the miracle of Christ,  
Ask the value of death from my death-de-  
corating *self* ;
- 11 Every moment has sustained a hundred  
defeats from the army of heavenly beauty,  
My reckless, untimely, dead-drunk, and  
thoughtless *love* ,
- 12 ( who learnt drunkenness from the blood of  
my heart,  
May it be a shame for my consciousness if  
my wine be any other than my own blood ;
13. How could the chaste maiden of love seek  
my company ?

- Since the impure blood of the daughter of  
grape drips from my lip ;
14. I, who have heaped up jars of wine from  
the heart to the brain,  
When could I be said to be drunk, and my  
tumbler empty of wine ?
15. My Mary (genius) got the benefit of Gabriel  
from her own temperament,  
My Christ-producing (poetic) intellect took a  
Mary (poetry) up the sky ;
- 16 I am that Paradise of meaning whose rank  
even after banishment is such,  
That my garden-decorator considers it a  
shame to serve the *Tūba* in the Garden of  
Eden ;
- 17 Thrice welcome, O my wine of the ecstasy of  
holy spirit,  
That came like *love* and went into my body  
from head to foot ;
18. My love is so extensive that there are many  
plains of Resurrection in it, where is the eye  
to see ?  
A hundred heavens and hells arise from  
every corner of my desert ,
19. The blowing of Doomsday's trumpet came  
in the place of David's tune, still  
My straight disposition is engaged in danc-  
ing a busy dance ;
20. I am a slave of the country of contentment  
but the orders are issued  
By the dynasty of *desire* in the country of  
my contentedness ;

21. My skirt is drenched in a storm which in  
reality is one  
With the wave of the ocean and the wave of  
my silken clothes ;
22. Light and darkness both shine and have a  
basis for their brightness  
For the former there is the face of the sun,  
while for the latter my countenance ;
23. So much in reality I revert to my childhood  
that the angel  
Records my negligence of tomorrow in yes-  
terday's account ;
24. The verse of the Qur'ān " Despair not ye  
of the mercy of God," became a knot  
On the tongue of Gabriel, through shame  
of my sins ,
25. My intrinsic merit is the decoration for  
the Ka'ba,  
Although my outward appearance be like  
that of a temple ;
26. The tablet of the heart bears the inscription  
of divinity, where is the cause for sorrow  
if the master painter of China  
Has woven a picture of an idol on my silken  
garment ;
27. The gate-keeper of Paradise rears the  
peacock-feathers with rose-water and  
incense.  
So that he may make a fan for my summer  
season ,
28. Don't trace my origin from the stock of  
mankind.

29 & 80. The first Essence (wisdom) which rashly wrote me down as son.

When from this world I turn my face to-  
wards Medina, and into the ears of wisdom  
the sound will go.

31. If my eye were to choose any collyrium other  
than the dust of his door, my eye-lashes  
like the falcon

32. The silken robe of his glory said one day  
 " By whom I am envied ?  
 The sky said, " you are the decoration of my  
 green vault :

33. A tide of the ocean of his nature invited me  
to kausar saying,  
“ Don't sit thirsty, O thou, the cherisher of  
my progeny ” :

34. In an instant the thought of thy glory rends  
through awe,  
The garments of knowledge which are on  
the shoulders of my wise heart ;

35 Since thou hast disappeared from my eye  
the pupil on account of association has  
acquired

The complaint of granules in my clear-seeing eye :

36. My shadow, like myself, is thy follower in  
the world of existence,  
Thy shadow in the world of non-existence is  
the Prophet of my equal ;
37. The sky of my oneness has enveloped the  
physical world,  
The stature of my *gemin*i cannot endure the  
attribute of being twin ;
38. In the dynasty of love no one was born  
worthier than myself.  
My gem has given lustre to the jewel of my  
fore-fathers ;
39. What for Sa'di was proud of the handful of  
dust of Shirāz ?  
If he was not aware that Shirāz would be-  
come my birth-place and my home ,
40. This roast meat: the fire of my soul, and the  
wine of the aching heart,  
Whose name is poetry, how long will it  
trickle down from my lips ?
41. I, whose speech is confused, whose thought  
is unsound and who loves madness,  
I resemble madness and my madness resem-  
bles me.

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در مدح حکیم ابوالفتح

۱. چهره برد از چهل رخ کشد چون ده حمل  
شب شود نیم رخ و روز شود مستعمل



- ۲ چشم شب ننگ شود دائره مردمکس  
دیدۀ دور بتدریج بر آید احول
- ۳ مردمک دبدۀ آن زائل و گرما نصفت  
بیضۀ دندۀ این روغن و دنیا منحل
- ۴ خون سودائی شب رائد و فاسد گردد  
لاحرم نشتر روزش نکشاند اکحل
- ۵ روز چون کرم بر شمش همه بر خویش بند  
هرچه سب زد کند از معدۀ چو زبور عسل
- ۶ بعد ازین بر حمة روز سود صاحب کل  
بعد ازین سب نه نگیس سب کند عبد امل
- ۷ وقت آنسب کمون کر ابر عس و نساط  
مے ننگد نصر احي و صراحی نه نعل
- ۸ حام ناصوت و مے لعل بهم بالاند  
ابر نامه چون لاله و داعس منحل
- ۹ نامه چون چمن سمره دهد انماش  
ناقص از کارگه آرند نماغ از مختل
- ۱۰ عرق از شمیم گل داع سود بر روح حور  
اخگر از مصی هوا ستر سود در منحل
- ۱۱ چمن آند داجس بهر دماشای حمال  
بلبل آند بر بلبل نه نمای عول

- ۱۲ گمرد ار نمض هوا طمع حواهر دارو  
 خصم ارسوده الماس کدن در مکمل
- ۱۳ نسکه هر خار گلے کرده عکب نبست اگر  
 باسین بشگفتد ار شمر زنبور عسل
- ۱۴ بيش باغ و چمن دهر کيوں گر رضوان  
 مسکه خلد نرس نار کشاند نمند
- ۱۵ صورت خلد ارس باغ مفصل باند  
 سبرت اس چمن ار خلد نه نمند مکمل
- ۱۶ حور گيسو نيميان دسته در آيد نچمن  
 نالالب کند ار سبد و گل حب و نعل
- ۱۷ نسکه ار سبد و گل نالب صفا نردنک اسب  
 کر پئي دوسه دولاب را هم آرد خلد
- ۱۸ ساند ار عدل برستار يد نردنک نكشتر  
 نسکه نردنک صفا صورت عري و نعل
- ۱۹ اندساطي است درن فصل که نمکاوین عسل  
 سايد ار نار سون عده مالاندکل
- ۲۰ ليلي ار گوشه مکمل بنموندست جمال  
 نا بود لاله که سر نردنه ار گوشه نل
- ۲۱ حاسد آزار سوم رس عرل ناره که نار  
 موسم شادی نل نل و اندوه جعل

- ۲۲ ای شب هم نو در دیده حورشید سدل  
چشم روح القدس از شوقِ حمالتِ احول
- ۲۳ مَره برهم نردم دوش که در شبِ حرن  
نا صاحم در دل کوبِ نملایِ احل
- ۲۴ از دل و دامنِ آلوده در ناسِ مرن  
دخلة عفو نه انبها نه شونِ مستعمل
- ۲۵ تعدادِ اندی دل نگرارنِ عمِ دوست  
این نه مومی اسبِ کر آس نکند نرکِ غسل
- ۲۶ لذتِ نلکئی درِ نو اگر شرحِ دهم  
نوسد اورو نعرسمِ سلامِ حنطل
- ۲۷ چند اربنِ انسِ حسِ دوشِ نرانگمِ نو  
ای نخوسِ جوهریِ آئینهِ حسنِ نو میل
- ۲۸ آسینه ر وفا تر مَره ام کش نا چند  
پوسم این چشم تر از حدسِ خداوندِ احل
- ۲۹ میر انوالفتح که در سینه دولتِ مهرش  
آفایست که نگوید ندارن ز حمل
- ۳۰ روی در رویِ رود سانه او با دورشید  
چشم تر چشمِ کند بایه او حلبِ رحل
- ۳۱ لب او حنل اگر چشمِ جهانِ گربد زار  
دستِ او حنل اگر دستِ قصا گردنِ سل

- ۳۲ ما هوا داري لطفش ز سر سبز ربیع  
 بهمن و دی بریانند کلاه متحمل
- ۳۳ نکلیم وار بناند زرِ حالص بیرون  
 گر ضمیرش در هورشید در آرد بعمل
- ۳۴ عنعنش اندر کعب عدل نتخواست و بود  
 رازدارِ عدم و مصلحت اندیشِ احد
- ۳۵ در مقامیکه کند روی کمانب نه عدو  
 ضرب شمشیر ندارد ایرِ ضربِ مثل
- ۳۶ آسمان گفت ندانم که حلول از چه نکر  
 صورتس پستتر از صورتِ عالمِ محفل
- ۳۷ زانکه چون روز از ادب ر جهان سر بر زن  
 صبحدم دَوَلِبِ او ران سبانگاهِ ارل
- ۳۸ دین سخن جوهرِ فعال بر آشفت و نگفت  
 کای نیک بهره ر فهمِ رصدِ علم و عمل
- ۳۹ بیم آن بود ر حاصبتِ نکتائی او  
 که هیولایی نه پذیرد صورِ مستعمل
- ۴۰ ای نکلِی و خود نو جهانگیرِ نفا  
 وی نمای حسود نو عنانگیرِ احد
- ۴۱ صورتِ ذهنی نو صوابِ مطالبِ جو دلیل  
 حودتِ لفظِ نو کشافِ دقایقِ جو مثل

- ۳۲ فلکِ عدلِ نو هر دم بکملی آرایی  
 آفتابِ دگر از حوتِ مر آرد بکمال
- ۳۳ تا گرفته ز سخای نو حواهر دارو  
 حوتِ حاتم شده در دنده آمد سدل
- ۳۴ مهر پانانه حدام نو چون رفت به چرخ  
 گر نبود اطلس ابلک چمن مستعمل
- ۳۵ چون دمای فلک از صیب نو مختل گردن  
 عسی از مهر نشاند که کند دمع حلال
- ۳۶ گر حعل در سر از رائحه گل ناند  
 بلبل از مهر مداواس نساند صدل
- ۳۷ حمله همسنگِ گهرهای دل و طمع مسد  
 این حواهر که نشاند کفِ حودت نه امل
- ۳۸ فاس گویم نکم سرم همانست که کرد  
 استنای کفِ نو صورتِ دو عبس ندل
- ۳۹ لوحس الله که سنگِ سمندِ نو که هست  
 دودمانِ کسل از شوحی او مستاصل
- ۴۰ آن سبکسیر که چون گرم عیانش ساری  
 از ارل سویی اند ور اند آمد نه ارل
- ۵۱ قطرها کش دم رفتن چکد از پمشانی  
 ششم آسای دشمن گه رجعت نه کفل

- ۵۲ گر بطور شید دهد سرعتِ او در نکدم  
آند از نور نه برینِ منازلِ محمل
- ۵۳ سکناتِ قدم از شوخیِ او نا معلوم  
حرکاتِ فلک از سرعتِ او مستعمل
- ۵۴ گرسرِ خصم بودند پیدایشِ گه برع  
نا قناعتِ نگلوش برسد چنگِ احل
- ۵۵ در عیان گردشِ او نا کره ناز هوا  
طی سونِ دائرة بر دائرة ماندِ نصل
- ۵۶ داورا داورِیب هست اشارتِ فرما  
نا بساند فلک از بهرِ صداعش صندل
- ۵۷ داندِ نک شهرِ عرفی بسنان کنن مغرور  
کنرو نارش نه ماند از قدرِ سب و محمل
- ۵۸ بهرِ عوورِ یست که نامن در مدحتِ مردم  
ایں گمان داشت که دور انس باوردِ ندل
- ۵۹ نم بحسین مکن از گوید صد لب بلند  
که دماغش سده از حسنِ طبیعتِ محمل
- ۶۰ هر سرِ موش اگر ناز شگافی بخرد  
سومانیست که چند است در ولات و همل
- ۶۱ بهرِ اصل و نسبِ حوش بوند نمرود  
هر چه خواهد ر نسب نامه از ناپِ دول

- ۶۲ گوهر آمای رموز است نه در نا و نه گل  
حکمتِ آمورِ عقول است نه علم و نه عمل
- ۶۳ دعویِ همت و از شرمِ حسان در خلوت  
نشدند رنگش اگر حامه نباشد محفل
- ۶۴ گر باز بکجه دهد در کف اندیشه عیان  
می دهد عاشقه نا دوسِ حرر و اخطل
- ۶۵ چه قدر عیب بر اسم که حسد کم داد  
مشنو عیبِ زرِ دهندهی از سیمِ دغل
- ۶۶ گر چه او بود کمون هست و دگر خواهد بود  
اینگ آن ماضی و حال اینک و انس مستعمل
- ۶۷ هر که نا او چو عطار دهنود مردِ مصاف  
صلح و بخششِ حوس آند نه بهور نه حدل
- ۶۸ آنچه امانت بلند است که از طبعش راد  
اینگانست ردیوانِ سخنِ بخشِ ازل
- ۶۹ آنچه ذراتِ معانیست که رویِ حوسند  
همه حورسید شود گر نشناسند محفل
- ۷۰ دارد از عزتِ اصلِ گهر و لذتِ شعر  
پای در تکبِ بری دست در آغوشِ رحل
- ۷۱ عزت او نه شهید است که حشرش نباشد  
ورنه نگرستنی از سیمِ مدح و عزل

- ۷۲ اگر او نامردِ ننگ شد از لدیتِ شعر  
شعر از عربِ او ننگ بر آند ر ذلل
- ۷۳ شعر از ننگ و گریه نو زانوش دانی  
شرحِ اس نا نو غلطِ حر نو برم لات و هیل
- ۷۴ لله الحمد که ناقدِ نو نشاخص نه بود  
حوهرِ بندگس چون همرش مسعیل
- ۷۵ آنکه در عهدِ نو عهدِ حم و کئے گریه بود  
همه بر حوس نشاندے گهرِ مدح و عرل
- ۷۶ سکرِ طالع کند و چون نمود سکرِ گذار  
ان نك اندیش که جسمس نمو أفاد اول
- ۷۷ صله بیدرد و اس حسنی طلبِ شماری  
هون نو دانی که چها کرده نه امید و امل
- ۷۸ او که پروانه قدر است بسورن زس نار  
او که حمامه عرس است بعددِ نوحل
- ۷۹ صله برهان گدائی و سانشگرست  
مر ثنا گسرت اس آبه منادا مبرل
- ۸۰ آنچه دانی و دهی گرچه بمعنی صله است  
صله دوستبش ناک نه مدح و نه عرل
- ۸۱ قصه مهر و وفا نانو بیارم گفتن  
کیں حکایتِ چون نهایی نه پلردن اول



- ۸۲ گویم از ناصیه اش هرچه نوشمست بخوان  
این نگونم که معصل بشمویا محصل
- ۸۳ در نشارت گهر چند طمع داشت قصا  
زان باخلاصی نو شکست عزوریش اول
- ۸۴ عرفی انسانه مخوان نوبِ دگر شعر است  
گوشه چشم نموند که ننگ است محصل
- ۸۵ مدح صاحب نه و حرفِ خود و انس طول کلام  
هیچ سرم آندت از نکه مائل و دل
- ۸۶ دعا رو که احاط نظرش بر لب نیست  
گرچه محصل دعا نامده مسعود اول
- ۸۷ نا در تحویلِ حملِ حاک ربحد گردد  
نا ذبول از عملِ نامه ماند مهمل
- ۸۸ کشنده مریع نکتِ نو بربران بون  
نا نکتد نکه چوندش نمان حادی و حمل
- ۸۹ بعدم خصم درون حسه چو در تونه گناه  
نو برون ناهه از حلم چو از علم عمل

*In praise of Hakīm Abul Fath*

1. When the adorer of the face of the world  
(the sun) removes its chattels to the  
Aries,  
The night becomes half-faced, and the day  
comes full to the front ;

2. The black circle of the eye of night gets  
contracted,  
The day gradually becomes squint-eyed ;
3. The pupil of the eye of the former becomes  
like a hail in hot weather,  
The ball of the eye of the latter becomes,  
so to say, like a drop of oil on silk ;
4. The blood of the black night grows abun-  
dant and unhealthy,  
Of necessity the lancet of the day opens the  
middle vein of its arm ;
5. Day, like the silk-worm, weaves upon itself  
all,  
That night, like the bee, rejects from its  
belly ;
6. Henceforth the day becomes the master of  
all,  
Henceforth the night engraves on its seal  
the inscription of " humblest slave " ,
7. It is now time that through the effects of  
mirth and pleasure,  
Wine should not contain for joy in the jug,  
nor jug in the arm ,
8. The ruby cup and the red wine grow to-  
gether,  
Through the effects of the power of  
growth, like the tulip and its scar ,
9. The power of growth will give a finishing  
touch to velvet, as it does to the green  
lawns,  
If they bring it to the garden unfinished  
from the factory ;

10. The perspiration on the face of *hūr* is turned  
into a scar, through envy of the beauty  
of dew-drops on the rose,  
A live coal, through the generosity of the  
breeze, becomes green in the brazier ;
- 11 One garden goes to another to witness the  
beauty of its flowers,  
One nightingale goes to the other to hear a  
new ode ;
- 12 Through the beneficent breeze, it gets the  
substance of antidote,  
If thy enemy were to put the diamond-dust  
in the collyrium-pot ,
- 13 So widely every thorn has turned into a  
flower that it is not strange if  
Jasmine blossoms out of the sting of a bee ,
- 14 & 15 Before the garden and the flower-bed of  
this world, if *Rizwān* now  
Opens, for example, the book of sublime  
Paradise.  
He will find in this garden a picture of  
Paradise well-defined,  
And in the nature of this flower-bed will  
see a miniature of Paradise ;
- 16 The damsel of Paradise enters this garden  
with her waist girt up with the curly locks,  
So that she may fill up her pockets and  
lap with rose and hyacinth ;
- 17 So much through hyacinths and roses the  
beauty is attained, that it is near  
That the brook of the garden may bring  
its lips together to kiss the flowers ;

18. May be that on the day of Resurrection  
they accept the excuse of idol-  
worshippers,  
So much beauty is attained by the images  
of 'Uzzā and Hubal ;
19. There is so much cheerfulness in this  
season that without any exertion on the  
part of wisdom,  
It is likely that insoluble problems may be  
automatically solved ;
20. Is it *Lailā* who has displayed her beauty  
from a corner of litter ?  
Or is it tulip that has raised its head from  
a corner of a sand-hill ?
21. I may become a harasser of the envious  
by this fresh ode, for again,  
The season for the rejoicing of the night-  
ingale and the sorrow of the dung-  
beetle has come ;
22. O thou, the night of thy separation pricks  
into the eye of the sun,  
The eye of the holy ghost has become  
squint by the fond desire to see thy  
beauty ;
23. I could not close my eye last night, for in  
the cell of grief,  
Till morn the desire for death kept knock-  
ing at the door of my heart ;
24. By reason of thy polluted heart and skirt,  
don't knock at the door of despair,  
The Tigris of God's forgiveness is not  
consumed by these ;

25. Even for eternal torture my heart would  
not give up the love of my friend,  
It is not a wax which would leave honey if  
heated on fire ;
26. If I were to describe the pleasure of the  
bitterness of thy love,  
I would send sweet medicine to pay homage  
to the wild gourd ;
27. How long wilt thou cause smoke to rise  
from this straw-covered fire ?  
O thou, whose mirror of beauty is pro-  
verbial for its lustre ;
28. Draw your sleeve of friendliness on my  
wet eye-lashes ; how long  
Should I hide my wet eye from the observa-  
tion of the great master ?
29. Mir Abul Fath, whose love is in the heart  
of Fortune,  
Is like a sun which does not go out of the  
Aries ;
30. His shadow travels face to face with the sun,  
His rank eye to eye with Saturn ;
31. His lip smiles if the eye of the world weeps  
sore,  
His hand works if the hand of Destiny gets  
tired ,
32. With the loyal support of his kindness,  
from the head of the verdant spring,  
The months of the autumn carry off the  
crown of velvet ;
33. Not a *dirham* worth pure gold would come  
out,

If his heart were to test the gold of the  
sun ;

34. His wrath is sleeping under the shelter of  
his justice, and it is  
A confidant of non-entity and a counsellor  
of death ;

35. In a place where he makes a hint to his  
enemy (*i.e.*, talks by mere sign or allu-  
sion),

His allegorical speech in effect would be  
more cutting than the sword ;

36 & 37. The sky said, " I do not understand why  
his form did not come into existence  
Before the creation of the form of this  
Universe,

When on the very first day of God's *will*  
to create the Universe,  
His *fortune* was created in the morning,  
and *eternity* in the evening " ?

38 & 39. At this speech the primitive wisdom became  
angry and said,  
"O thou, who has little share from the  
observatory of theoretical and practical  
knowledge,

It was feared, due to the quality of his being  
unparalleled,

That matter might refuse thereafter to  
assume any other form ,

40. O thou, the light of thy being has captured  
the whole world of existence,  
And the wishes of thy enemy are holding  
the reins of Death ,

41. The purity of thy intellect is the assayer of  
thoughts, like the argument itself,  
The smartness of thy words solves difficult  
points, like an illustration ;
- 42 The sky of thy justice, every moment to  
decorate the world,  
Brings a fresh sun from the Pisces to the Aries;
43. Since the eye of Hope obtained collyrium  
from thy munificence,  
The generosity of *Hātīm* appeared like  
granules in the eye of Hope ;
44. Why did it go to the sky to be made into  
socks for thy servant ?  
If the satin of the skies were not too much  
used ;
45. When the brain of the sky gets disturbed  
by the noise of thy fame,  
Christ would not, for all his affection, cure  
the disease ;
46. If the dung-worm gets headache from the  
fragrance of the rose,  
The nightingale would not prepare *sandal* for  
its treatment ;
- 47 & 48. All are equal in quality to the pearls produc-  
ed by my heart and mind,  
Those pearls which thy hand of generosity  
scatters to Hope ;
- I say plainly and feel no shame in saying  
That it is the desire of my pearls (verses) to  
reach thy hand that has changed their  
natural form (i.e., made them look like  
pearls in thy hand) ;

49. May God remove his fright, it is from thy  
night-traversing steed  
That the dynasty of laziness is eradicated on  
account of his nimbleness ;
- 50 & 51. He is so fast-going that when you make  
him run,  
He will go from the beginning of the uni-  
verse to the end, and come back from  
the end to the beginning,  
(So swiftly) that the drops of sweat which fall  
from his forehead at the time of going,  
Will settle on his hind part while returning ;
52. If he were to lend the swiftness of his steed  
to the sun, in one moment,  
The latter would go from the Taurus to the  
Aries, traversing all stages ;
53. His footprints are not discernible through  
his nimbleness,  
The motions of the sky appear as old before  
his swiftness ,
54. If they fasten to his foot the head of thy ene-  
my when the latter is in the agony of death,  
Till Resurrection the hand of death will not  
reach his neck ;
55. When it is taken for an exercise on its round  
course, up to the globe of fire  
The circles of air are traversed one after  
the other like the shells of onion ;
56. O lord, there is a grievance for thee to  
redress, just order  
That the sky should prepare *sundal* for its,  
headache ;



57. Take revenge of a whole city from 'Urfi,  
for this conceited fellow  
Has his pride and arrogance neither in  
proportion to his position nor fit for the  
occasion ;
- 58 He is so full of pride that until I knocked  
at the door of thy praise,  
He thought that time had not created any  
one his equal ;
- 59 Do not allow him even half the praise, if he  
says a hundred lofty verses,  
For his brain is swelled at the thought of  
his poetic excellence ;
60. Every point of his hair, if it is split open  
with the lancet of wisdom,  
Is a *Sūmnāt* (temple) full of *Lāt* and *Hubal*  
(idols) ;
- 61 For his own descent and lineage, he  
writes out  
Whatever he wants from the genealogies of  
great men ;
62. He is full of mysterious gems, although he  
is neither a sea nor a mine,  
He teaches Reason wisdom, although he has  
neither theoretical nor practical  
knowledge ;
63. He lays claims to magnanimity but lives in  
retirement, through shyness to appear  
before mean people,  
His colour becomes pale if his clothes are  
not silken ;
64. Should he, by way of fun, give rein to thought,

- He would place the saddle on the shoulders  
of *Jarir* and *Akhtal* ( poets ) ;
65. What number of faults should I coin, may  
my envy be less,  
Don't hear the defects of pure gold from  
impure silver ;
- 66 & 67 Although he was proud in the past, still is,  
and will remain so,  
Such is his past, present, and future !  
Yet when, like Mercury, it is not possible  
for any one to challenge him,  
It is better to make peace with him and  
praise him, rather than show hostility  
and arrogance ;
68. Whatever sublime verses he has composed,  
They are selections from the *Diwān* of the  
Eternal Bestower of Speech ;
69. Whatever particles of meaning come to his  
mind,  
All would become a sun, if they realise  
their position ;
70. He has from the honour of the purity of  
his pearl and the sweetness of his verses,  
His foot at the bottom of the earth, and his  
hand on the arm of Saturn ,
71. His honour is not a martyr for whom there  
be any day of Resurrection,  
Otherwise I would have wept for the hard-  
ship of his writing praises and odes for  
others .
72. If his name was wedded with disgrace,  
due to his taste for poetry,

- Poetry well came out of disgrace, on  
 account of the honour of its connection  
 with him ;
73. Whether his verses are good or bad, thou  
 knowest his tongue,  
 To explain this to you is a mistake, and to  
 carry it to another is, as though, to carry  
 it to idols ;
74. Praise be to God, that until 'Urft came to  
 know fully thy worth,  
 The jewel of his obeisance remained unused  
 like his merit ;
- 75 O thou, if in thy time Jamshyd and Kai-  
 Khusrau had lived,  
 All would have scattered upon themselves  
 the gems of thy praise and eulogy ;
76. He ('Urft) thanks his stars, and why should  
 he not be thankful,  
 He who has a single thought, whose eye  
 fell upon thee first ;
77. He will not accept reward, and shouldn't  
 thou consider this to be an indirect de-  
 mand,  
 Thou knowest well what he has done with  
 hope and prospect ;
78. He is the moth of Providence, and will not  
 be burnt by this fire,  
 He who is the pigeon of the ninth Heaven  
 will not fall in mire ;
79. Reward is a proof of beggary and flattery,  
 May it be that this verse not descend upon  
 (apply to) thy eulogiser ;

80. Whatever thou hast given and givest,  
 although it is in reality a reward,  
 But may it be the reward of friendship, and  
 not that of writing encomium and ode ;
81. The tale of affection and faithfulness I  
 cannot relate to thee,  
 Because this story admits of no beginning  
 like its end ;
82. I say, " Read from his forehead whatever  
 is written,"  
 I do not say, " Hear him at length or in  
 brief " ;
83. To scatter upon thee, Destiny desired to  
 possess some jewels,  
 For this reason it broke down 'Urfi's pride  
 first, and made him thy friend ,
84. O 'Urfi, stop relating thy story, it is the  
 turn of other poets,  
 They winked at thee that the time is short ;
85. It is not the praise of thy master, it is the  
 talk of thy own self, and at this length,  
 Art thou not ashamed of the proverb, 'the  
 best speech is that which is short and to  
 the point' ?
86. Go to pray for him, for acceptance has its  
 eye on thy lip,  
 Although the one who is eternally blessed  
 needs no prayers ;
87. As long as the earth becomes emerald green  
 by the entry of the sun into the Aries,  
 As long as worthless objects remain forsaken  
 by the action of the power of growth ;

88. May the sown-field of thy fortune continue  
to grow,  
Until the Capricorn and the Aries graze in  
it on the sky ;
89. Thy sore-hearted enemy may disappear into  
annihilation, just as sin vanishes into  
forgiveness,  
Thou mayest remain out of it (annihilation)  
on account of thy forbearance, free to  
move like action out of knowledge.

### در مدح شاهزاده سلیم

- ۱ صباحِ عهد که در نیکه گاهِ ناز و نعم  
گذا کلاهِ بند کعبه بهاک و سه دهنم
- ۲ نشاطِ طبع بحدی که بشود دانا  
محر برانۀ اطعالت و ترهاتِ بدنام
- ۳ نشاطِ مجلسِ دهر آنچنان نشاطِ آمود  
که دست را بسماع آشنین بعدِ تعلیم
- ۴ برارِ معانۀ ناز کان نه لمسِ شکرکع  
لب از مصافحۀ شاهدانِ نموسه کرم
- ۵ نوایِ مرثیۀ صوم و سادانۀ عهد  
کشاکش از اثرِ انبساطِ گوسِ صمیم
- ۶ معشورانِ مائده شد دستِ اشنها مطلق  
نکام و معدۀ عداوتِ فرودِ طبعِ لثیم

- ۷ بهشیم و هم ز فیضِ شگفته روئی دهر  
 نمود چهرهٔ امید داشت صورتِ دم
- ۸ جهان چمنِ خوش و منِ خوشهٔ آنچنان بوئی  
 نشسته با خرد اندرِ علم و تعلیم
- ۹ که ناگهان دردم در رسید مرده ده  
 چنانکه از چمنِ طالعِ بفر شمیم
- ۱۰ چه گف - گف که ای مخزنِ حواهرِ قدس  
 چه گف - گف که ای مطلبِ بهشتِ نعیم
- ۱۱ ما که از گهرت ناک میکند دریا  
 ما که نشسته لب را طلب کند نسیم
- ۱۲ دلالِ چشمهٔ امید بعدِ اکبر شاه  
 طرارِ دولِ حاوند ساهرادهٔ سلیم
- ۱۳ ازسِ پیام دلم شد شگفته و ساداب  
 چنانکه باغِ رشتم چنانکه گلِ رسم
- ۱۴ برةٔ فتادم و گشتم چنان شتاب رده  
 که دسبِ اهلِ کرم در نثارِ گوهر و سم
- ۱۵ چو روزگار رسیدم بدرگهی که کند  
 رمنهٔ طوبِ حریمس دندۀِ عظیم
- ۱۶ رسدنی من و اقبالِ آن همانوں فال  
 چنان فتاد موافقِ درانِ خلکستهٔ حرم

- ۱۷ کہ گر ادب نکشیدے عنان من قدمش  
 بیوسہ گاہ ہمکرد در لم نقدنم
- ۱۸ مرا چو دوش بدوش ادب بدبد استاد  
 بلطفِ خاص بدل کرد انفعاتِ عجم
- ۱۹ رموزِ کورنش و نسلم ۱۰۱۵۱۱ کردم  
 دبابِ مردم دانانہ بدلہ سنچ ندنم
- ۲۰ چہ گوشت کہ نکام چہ مابہ لذت دان  
 گریدہ نو بر کورنش مک چشِ نسلم
- ۲۱ بدگفت و من بشنودم ہرا نیچہ گفن داشت  
 کہ در زمان نگہش کرد بر زان نقدنم
- ۲۲ لبسِ چو بونٹِ خوش از نگاہ نارگوب  
 فتاد سامعہ در موجِ کوثر و نسلم
- ۲۳ متخلدہ گفت نہ در عذرِ اس گناہِ ہررگ  
 کہ رفتہ نام نو بے حکم ما بہفت اقلہ
- ۲۴ ہمینکہ رفتی ازین آسان پوشنہ ہمار  
 گریدہ نسخہ از رادہای طبع سلیم
- ۲۵ ازین سختن سرو دسمار من گلسمان شد  
 ز سکہ چندن و بر سرردنم گلِ نسلم
- ۲۶ چو ہار گشتم ازان آستانِ حردِ حر وے  
 پوشنہ دان کہ اس نخعہ گل اسب و نسلم

- ۲۷ نگیر و زون بر ما قصیده که بود  
شاح و برگ سخن بسته رنایم
- ۲۸ ر حاشدم که کدامی قصیده ناند گفت  
بله که که دهد روح در عظام رنم
- ۲۹ من و بودی نطال عهدهای قدیم  
ند کز منقبت عهد شاهزاده سلم
- ۳۰ بولدس نه بهاک سر بر دهر آن کرد  
که ما طمع آس نزول ابراهیم
- ۳۱ بهب همت او در مشقه نقد  
شکست گوهر گفتار بر زبان کلم
- ۳۲ عهد معدلت او که عاملان فساد  
ر بس هدایت نعطیل فارغ اند از بیم
- ۳۳ کشیده فتنه معرول سر بر لکاف  
دریده ظلم فراموس طبل زبر گلبم
- ۳۴ اگر عبادت مرضی کند عدالت نو  
عهد بقاعده اعتدال نفس سقیم
- ۳۵ بروی ازمنه گر آستین بر افشاند  
شود بسعی موج زمان حال قدیم



- ۳۶ رہے وجودِ نو در سائے عنایتِ شاہ  
کہ کردہ بدل سعادتِ ہمای را تعلیم
- ۳۷ همه مراد چو امید در قبولِ دعا  
تمام فیض چو اندیشه در دماغِ کرم
- ۳۸ حسودِ ناز و نعمِ نو در طالع  
چنان غریب کہ طامع بر آستانِ لعلم
- ۳۹ رمیضِ لطفِ نوساند کہ بے سرانِبِ عشق  
سود نہ اہلِ محبت دلِ کرشمہِ رحم
- ۴۰ زمانہ را ہمہ فرزندِ گر چو نو ناسب  
نرا ہزانے و بوندے دگر ہمیشہ عقم
- ۴۱ در بکرو کانِ کرمِ آنِ نغاسِ آورده اسب  
کہ احیای نہ گوہرِ گریسِ اسب نہ سم
- ۴۲ رعمو و حلیمِ نو دلتها نغانے جمع اسب  
کہ معصیت نہ امید آرمودہ اسب نہ ہم
- ۴۳ ہمایِ قدیرِ نو اوچے گریفہ در پرواز  
کہ دامِ کسبِ سرفِ ناز چمدہ عرشِ عظم
- ۴۴ بہارِ خلقِ نو عطریے فشاندہ بر آفاق  
کہ دویِ مہرِ پدرِ ناز یافتِ طفلِ بنم

- ۳۵ خدا نگانا گویم نه مدحِ خویش دوست  
 کزین بدارن پرهیز کردن طبعِ سلیم
- ۳۶ در راندن دل و طمع اگر نشود آذنه  
 ناصبِ خویش بدارن دشمنِ دُرّ نیم
- ۳۷ مثالِ طبعِ من و هر طبعی که حراوسب  
 زلالِ ماءِ معین است و نَرِدِ ماءِ حَمیم
- ۳۸ حموشِ عرفی اریس ز رهابِ وقتِ دعاسب  
 بر آرز دستِ بدرگاهِ کزَن گَزِ کَریم
- ۳۹ همیشه ناکه نگرند حلالِ بر فرزند  
 حمله که شود تا بدرِ بحکله معیم
- ۴۰ عروسِ دهرِ نعموای نَره نا حورسند  
 حلالِ اکبر سه ناک و شاهزاده سلیم

*In praise of Prince Salim.*

1. On the morn of 'id, in the hall of dainties  
 and comforts,  
 The beggar put on the felt cap boastfully,  
 and the king his crown;
2. The heart's joy exists to such an extent  
 that the sane do not hear

- Anything but the songs of children and  
the merry conversations of courtiers;
3. The carpet of the assembly of this world  
is so full of gaiety,  
That the sleeve gives instructions to hand  
to dance in the assembly of music;
4. The bosom in embracing the delicate  
beauty is bold,  
The lip in kissing the hands of the loved  
one is liberal;
- 5 The parting song of *fast* mingling with  
the music of '*id*  
Has opened, through the effects of mirth,  
the ear of the deaf;
- 6 To the table of dainties the hand of  
appetite became free to move,  
To the palate and stomach the disposition  
of the greedy showed more enmity;
7. In the eye of thought, due to the cheerful-  
ness of the face of the earth,  
What was frightful appears like the face  
of hope;
- 8 & 9. The world so happy, and I happier still in  
my dwelling,  
Sitting in company of wisdom, acquiring  
knowledge and giving knowledge;  
That all of a sudden entered from the door  
a happy messenger,  
Just as if from the garden of *luck* sweet  
smell entered my brain;
10. What said he? He said, "O treasure of  
sacred jewels"

What said he? He said, "O thou, the  
object of the garden of Paradise ! "

11. Come, the ocean longs for thy pearls,  
Come, the stream of Paradise invites thy  
thirsty lips,

12. The essence of the stream of Hope, son of  
the Emperor Akbar,  
The ornament of the eternal Empire,  
Prince Salim;

13. From this message my heart blossomed and  
became refreshed,  
Just as a garden becomes fresh by dew,  
and a rose by breeze ;

14. I threw myself on the path, and showed  
such haste,  
As does the hand of the generous in  
scattering pearls and silver ;

15. Like the revolution of *time* I reached the court,  
Round the sacred walls of which the world  
goes on a pilgrimage with the eye of  
reverence ;

16 & 17 My reaching there and the coming out of  
that august Prince,  
So coincided in that blessed sanctuary  
That if decorum had not restrained me,  
his step,

For being kissed would have taken pre-  
cedence to reach my lips ;

18. When he saw me standing shoulder to  
shoulder with decorum,  
He changed his characteristic politeness  
into special favour ;

19. I performed the dues of *kūrnish* and *tasīm*,  
 In a manner worthy of a wise man, and  
 not in a playful courtier-like style ;
20. What could I tell thee ? How agreeable  
 it was to my palate !  
 That well-chosen new fruit of *kūrnish* :  
 the *taster* of the obeisance of all ;
21. He said nothing, but I heard all that he  
 had to say,  
 For in narration his eye took precedence  
 over his tongue ;
22. His lip when it took its turn from the eye  
 (*i.e.*, spoke),  
 The faculty of hearing plunged into the  
 waves of the heavenly streams .  
*kausar* and *tasīm* ;
- 23 & 24. He said with a smile, " In penitence of this  
 great sin,  
 That thy name has gone over to seven  
 climes without my permission,  
 Thou shouldst write and bring as soon as  
 thou quitteth this threshold,  
 A well-chosen poem produced by thy sound  
 mind",
25. From this speech my head and turban  
 became a garden,  
 So much I picked the flowers of obeisance  
 and placed them overhead ;
- 26 & 27. When I returned from that threshold, my  
 imagination, having written a portion,  
 Gave it to me saying, " This is a present  
 of flowers and gentle breezes,

85. If he were to shake his sleeve on the face  
of Time.

Through the effort of the waves of his  
bounty the time past becomes pre-  
sent ;

36. What a happy personality is thine under  
the shelter of the king's kindness,  
Which has taught the auspicious bird *humā*  
the bestowal of fortune ;
37. Thou art the sole object of people like the  
object sought in prayer,  
Thou art all philanthropy like thoughts in  
the brain of a generous person ;
38. The envious of thy comforts and wealth at  
the gate of luck  
Are such strangers as the greedy are on  
the threshold of a miser ;
39. Through the benevolence of thy generous  
disposition, it is meet that without the  
full effects of love  
The hearts of the loved ones become kind  
towards lovers ;
40. If Time wanted to have all its sons like  
thee,  
After giving birth to thee it would have  
become barren ,
41. Thy bounteous nature has produced such  
precious gifts from the sea and mine,  
That there remains no need for any one to  
obtain pearls or silver ;
42. The hearts are so content with thy forgive-  
ness and soft nature,  
That sin has experienced neither hope nor  
fear ;

43. The *humā* of thy dignity has soared so  
high in its flight,  
That the sublime '*Arsh* has now withdrawn  
its net to catch the bird's excellence ;
44. The spring of thy good nature has spread  
such fragrance in the world  
That orphans discovered again the perfume  
of the love of their parents ;
45. My lord, I say in my own praise just two  
verses,  
Since my worthy disposition cannot avoid it ;
46. If it become aware of the product of my  
heart and mind,  
The precious pearl would revert to its  
original state through shame ;
47. The example of my disposition and every  
other disposition beside mine,  
Is like that of pure running water, and the  
dregs settled in the bottom of a  
kettle of hot water ;
48. Stop '*Urfi* thy nonsense talk, it is the time  
for prayer,  
Raise thy hand to the Court of the All-  
Merciful ;
- 49 & 50. As long as to a son is forbidden  
A damsel who had been in the private  
chamber an associate of his father,  
So long the bride of the world due to the  
standing permission to enjoy every-  
thing from an atom to the sun,  
Be lawful unto the King Akbar and Prince  
Salim.



Of the following *qasā'id* the opening lines only are quoted :

ای مرتفع رنستِ ذاتِ نو شانِ علم  
کلك گهر فشانِ نو رطب اللسانِ علم

O thou, the rank of knowledge is exalted  
through its connection with thee,  
Thy pearl-scattering pen is, as if it were,  
the fresh tongue of knowledge.

جهان نگشتم و دردا بهم سهر و دربار  
بافتم که فروسد بخت در بازار

I roamed the world, but alas, in no town or  
country,  
I found that they sell *luck* in the market.

منم آن سحر بان کر مددِ طبعِ سلیم  
بدر ناطقه نام سختم بے نطقم

I am a speaker so full of charm that with the  
aid of my sober intellect,  
The faculty of speech does not utter my  
verse without showing it respect.

دَمِکَہ لَشکِرِ عِصْفِ کُشدِ بَنگُونِکُواری  
 دَلَمِ بَالِہ دَہدِ مِصْبِ عِلْمِداری

At the moment when the army of grief  
 draws its lines for spilling blood,  
 My heart gives to the lamentation the  
*mansab* of standard-bearer.

ای دَاشِہ دِرِسانِہ ہِم بَع و قَلَمِ رَا  
 وِی سَاحَتِہ اَرانِشِ ہِم مِصَل و کَرَمِ رَا

O thou, who hast put under thy shelter the  
 pen and the sword,  
 And thou hast adorned knowledge as well  
 as generosity.

It is said that 'Urfi and Zuhūrī held friendly communication with each other. Once Zuhūrī sent 'Urfi and him a present of a Kashmir shawl which was a little soiled 'Urfi on seeing Zuhūrī in friendly communication with each other. it wrote in reply three quatrains in dispraise of it. There are sundry parallel odes of 'Urfi and Zuhūrī. Some, of which the metre and rhyme are identical with a close affinity of the subject-matter, as if to suggest that they have had poetical contests and competed with each other, are produced below by way of ready comparison of their respective powers

## Parallel odes of 'Urfi and Zuhūrī

## 'Urfi

چگونہ گرنہ دکھوشد کہ چشمِ حیرانم<sup>۱</sup>  
 نہ آفتابِ قناتِ معانی افتاد است  
 در بارِ درِ سکِ ماند دایِ شہداد را  
 کہ درِ محیطِ مکعبِ ساحل افتاد است  
 مں از ضربِ عمارِ گدا سدم ورنہ  
 ہزار گنجِ نورانہٴ دل افکاد است  
 در بحرِ حورِ کرنی کہ نسہ درِ طلب است  
 ہزارِ بایہ گلہ نر در سابل افکاد است

## Zuhūrī

نس آفتاب کہ در سائہٴ دل افتاد است  
 ازنسکہ سیمہ بداعس معانی افتاد است  
 شنای عقل بدرمایِ عسی بیس در سب  
 شکستہٴ کستی گردنِ ساحل افتاد است  
 ز دندہ تر سرِ من گرچہ صد بلا آمد  
 گناہا ہمہ در گردنِ دل افتاد است  
 اراں کشاد کہ ہمیشہٴ کرنان است  
 چہ عقدہا کہ نہ در کارِ سابل افکاد است

<sup>۱</sup> *Diwān-i-'Urfi*, p 10, Lucknow, 1880<sup>۲</sup> *Diwān-i-Zuhūrī*, p 147, Lucknow, 1879

## وله

دروى دلمروز نو دستاں آتش است  
دل مرغ نغمه سنج ئلستاں آتش است  
امداد دامن دل عرقى دلدست عشق  
يعني كه دسب شعله دداماں آتش است  
هون سھيد عشق جھانرا مرو گزف  
كشتي مسار بوج كه طوقاں آتش است

## وله

حسن حسے دست کانا سيم و در ناسد بها  
هان و ماں کار داني را زلغا آتش است  
عرقى ار اند نشة دمهودة نار آ، چاره دست  
سر نوشتند با بهشيب جاوداں با آتش است

## وله

گر شعله است لاله دستاں آتش است  
گر انگر است رنگ داماں آتش است  
گر دیده زنب محلس و دستة مبرود  
از حس چه مظهرها كه دداماں آتش است  
هاكستري دماں ددادنم و سوحسب  
كر آه گرم كار طوقاں آتش است

## وله

عشق در يوسف عروسي چون برآراند كان  
ار براى گرم نادارى زلغا آتش است  
شست و شوى دليوى بزم طهرورى حكيم است  
چاك مگردند دماںرا لملك اولي آتش است

1. *Diwān-i-'Urḡi*, p. 29.2. *Diwān-i-Zuhūrī*, p. 116.3. *Diwān-i-'Urḡi*, p. 9.4. *Diwān-i-Zuhūrī*, p. 118.

## ‘Urī

۱ ر طره مسك ددامان كوهكن ناشد  
 اگرچه كيكه سمرن دلوش پرويز است  
 سيد سعي چه بيهوده راني اي فرهنگ  
 كه همعاني گلگون نصيب شديز است  
 چگونه مانع نظاره ام شوى كه هوا  
 زشوي روى تو سر ناقدم نكه حير است  
 ازان ز شريب صلحهم هواي پرهز است  
 كه آنس قپ سوقم نه آنكسان نمر است

## Zuhūri

۲ زبان بينه فرهنگ همكسان نمر است  
 هور طعه نراس ارا نراى پرويز است  
 ر كوهكن نسمو حزب اريس گلون  
 بهاي لك: ۳ سو موش هوار شديز است  
 سيم مسكه هور در فرو نبي آند  
 نه استاي تو نازم كه آسمان خنر است  
 نسد كه ذوق شهادت مروز دون نكلو  
 نراى نيم تو عب اسب كالكنون نمر است

In the following the rhymes are at variance but identical in meaning :

۴ از نكه چشم نربي گشت و نماسا ماند اسب  
 در زل حرف ماند اسب سخمها ماند اسب

<sup>1</sup> *Dīwān-i-'Urī*, p. 10 (Cawnpur Edition)

<sup>2</sup> *Dīwān-i-'Urī*, p. 10

<sup>3</sup> *Dīwān-i-Zuhūri*, p. 105.

<sup>4</sup> *Dīwān-i-Zuhūri*, p. 118.

Faizi praises Mullā Qumī and Zuhūrī in a letter which he once wrote to Akbar from the Deccan, as follows

Faizi's estimate of Zuhūrī and ‘Urfi

در احمد نگر دو ساعر حاکي بهان و صافي  
مشرب اند و در شعر دنه عالي دارند نکه  
ملا ملک قمي... و دنگر ملا طهروی که بغایت  
رنگس کلام است

At Ahmadnagar there are two poets of humble disposition and pure life, and possess a high rank in poetry. The one is Mullā Malik Qumī, and the other is Mullā Zuhūrī who is an exceedingly elegant poet.

In another letter to a friend, he writes about ‘Urfi

عرفي سمرای . . که نه بلندی و وفورِ قدرت  
و انعکاسِ معاني و چاسبي الفاظ و سرعتِ فکر  
و دقتِ نظر، معرکسے را چون او ندیده و نسیده  
‘Urfi Shirāzi . in height, and over-  
bounding power, and invention of meaning,  
and sweetness of words, and rapidity of  
thought and minuteness of observation, I, the  
indigent, have not seen nor heard any one  
like him

Badāūnī's  
conflicting re-  
marks about  
‘Urfi's popu-  
larity.

Badāūnī places ‘Urfi and Sanā’i in  
popular recognition above Faizi him-  
self;

‘او و حسین بنائی از شعر عجب العی دارد  
 که هیچ کوچه و بازارے نمیب که کتاب فروشان  
 دیوان اس دو کس را در سر راه گرفته نه اندسند  
 و عراقیان و هندوستانان دمر نه نمرک می خردند  
 بخلاف سیم نصی که چندین درهای حاگمر  
 صرف کتاب و ندهب نصایف خود ساحه و هم  
 کس نآن معد نمیشود -

He ('Urfi) and Husain Sanā'ī possess a wonderful luck in verse that there is no street nor market where booksellers do not stand on the top of the road holding (in their hands) poetic collections of these two persons. And the 'Irāqīs and Indians also, buy them as a token of blessing; as against Faizī who spent so much money of his 'Jāgīr' on books and on the illumination of his own writings, but no one remains confined to them.

Curiously in the same page at the top, Badā'ūnī declares that 'Urfi, owing to his arrogance, was not

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<sup>1</sup> *Muntakhab-ut-Tawārīkh*, Vol III, p 285

*Note*—This remark of Badā'ūnī should be read with his previous statement wherein he declares that Faizī's poetic powers are unequalled in the age, and his masnawī 'nal daman' is held peerless in the popular esteem [*vide supra*, pp 42 and 43].

a popular poet and had no place in the hearts of people :

‘عربی شیرازی حوائی بود صاحب فطرت عالی  
و فهم درست و اقسام شعر نمکو گفتی اما از بس  
عجب و مکتوب که پیدا کرد از دلها افتاد

‘Urfī Shīrāzī was a young man of lofty disposition and right understanding and composed all kinds of poetry well, but on account of too much vanity and arrogance that he had acquired, he fell from the hearts of people.

He died in 999 A.H., at the young  
His death age of 36 (according to some 46), and  
the date was found in the suggestive  
hemistich .

گفت عرفی حوائی مرگ سده

He said, “‘Urfī died young.”

He was buried at Lāhore, but his bones were subsequently removed to Najaf in strange fulfilment of his own prophetic utterance which he had made in the following verse :

نکاوین مره 'ار گور نا بحف بروم  
اگر بپند هلاکم کنی و گر نه نثار

<sup>1</sup> *Muntakhab-ut-Tawārīkh*, Vol III, p 285

<sup>2</sup> *Ibid*, Vol II, p 375

<sup>3</sup> *Qasā'id-ı-'Urfī*, p 16 [Uf Mulla Raunsiq's qit'a quoted by *Dāghistāni*, B M Codex, fol 302b]







Zulfiqar Khan the famous poet and prose-writer of the  
Court of Sultān Ibrahim 'Adil Shah of Deccan  
(Secured at Lucknow)

His name was Mullā Nūraddīn, and Zuhūrī was his pen-name. He is omitted from consideration by the author of *Shi'r-ul-'Ajam* which notices his other contemporaries, 'Urfl, Nazrī, and Faizī. The author of *Natā'ij-ul-Afkar* Muhammad Qudratullāh Gulshan, styles him as Mir Muhammad Tāhīr Zuhūrī, while 'Abdul Bāqī Nihāwandī, author of *Ma'āsir-i-Rahimī*, calls him Mullā Nūraddīn Muhammad. There is a difference of opinion among biographers as to his birth-place. Amin Ahmad Rāzī, author of *Haft Iqlīm*, states that he was a native of Turbat, while Bakhtāwar Khān, author of *Mir'āt-ul-'Ālam*, gives Tīhrān as his birth-place. The contemporary biographers like Taqī Auhādī, and 'Abdul Bāqī Nihāwandī, agree that he was born at Khujand, a small town in the district of Tarshīz in Khurāsān :

‘وطن اصلي و مولد و منشاى وي قرية  
خجند از نواع نرشم حراسان است -

His real home and place of birth and growth is the village of Khujand from the dependencies of Tarshīz in Khurāsān

The authors of the *Ātashkade* and the *Majma-'ul-Fusahā* also call him Tarshīzī. In Khurāsān he spent the early part of his youth in the acquisition of knowledge, and having studied grammar, literature, prosody, and traditions under the best

Early part  
of his youth  
spent in  
Khurāsān

<sup>1</sup> *Ma'āsir-i-Rahimī*, A. S. B. MSS., Account of Zuhūrī.

teachers there, he chose for himself the profession of a poet, due to his natural inclination. While still in Khurāsān, his fame as a poet had spread to other provinces, and consequently he was prevailed upon by some friends to venture competition with the outside world. He therefore left for Yezd where

Opinion of  
the author  
of *Ma'āsir-i-  
Rahimī* about  
his poetic  
genius

he was warmly received by Nawāb Mir Ghiyāsuddīn Mir Miran, and rivalled Wahshī, the leading poet of Yezd. The author of *Ma'āsir-i-Rahimī* observes as follows :

چون در خراسان نشو و نما نایب و صبیح آواره<sup>۱</sup>  
فصلب و ساعری ناطراف..... رسامد  
بطریق سر و سباح و اظهار قدرت و حایل  
حدود بر مسعدان عراق مدار العبادہ برد  
افتاد و مدنی دران دنا کہ مجمع فصلا  
هر من است در خدمت نواب میر عباد الدین  
محمد میر میران سر می برد و ناوجود  
حسان الرمان مولانا وحشی نافی راہ مصاحب  
و مدامت نایب و ربیب مکالس و مکادل  
آن عالمکاه بود -

When he grew up in Khurāsān, and the fame of his learning and poetry had gone in every direction, he went to the holy land of Yezd from a desire to see the world and to display

<sup>1</sup> Ibid

the powers of his mind before the men of letters in 'Irāq. And he remained for a time in that place which is a rendezvous of the learned in every branch of knowledge, in the service of Nawāb Mir Ghiyāsuddīn Mir Mirān. And in spite of the presence of '*Hassan-ul-Mulk*' (the eloquent of the age), Maulānā Wahshī Bāfiqī, he found his way to association and companionship with the Nawāb, and was the ornament of the assemblies and the meetings of that dignitary.

From Yezd he went over to Shirāz where he entered into competitions with Muhtasham Kāshī, Ghairatī, Anīsī, and Rīzā'ī, and became a prominent figure in the poetical assemblies which were convened in the shop of one Mirzā Husain, a baker.

His poetical  
contests at Shirāz

Here he stayed for seven years, continuing his studies and acquiring skill in calligraphy. In the last-named, he took lessons from Maulānā Darwish Husain who was a man of versatile accomplishments, and was noted in Persia in the art of penmanship.

از نردن دسمرار افتاد و مدب هفت سال دران  
دارالعلم بود-متوسد که نا مولانا دروس  
حسین که نکمال حساب آراسه بود دسرد و  
مولانا دروس حسین را از علم تاریخ و معما  
و شعر نصیبی وامر بوده و در خط و ندهب از

<sup>1</sup> Ibid.

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بے ندلانِ رودگار بوندہ و اکثر معاشان و مدهسان  
سمرار شاگرد مومی البہ اند -

From Yezd, he repaired to Shirāz, and was there in that home of learning for a period of seven years. They say that he lived with Maulānā Darwīsh Husain who was a most versatile man, and had a considerable share from the knowledge of history, enigma, and poetry, and in calligraphy and illumination he was from among the unrivalled of the age, and a good many painters and illuminators of Shirāz are his pupils.

It appears that he was for some time at the court of Shāh 'Abbās, the great, but left it for want of proper appreciation and patronage.

His connection with the court of Shāh 'Abbās, the great

Of the several poetical compositions in praise of the Shāh, there is one *Tarjī'-band* in which he very significantly bemoans his fate, and requests the Shāh to bestow upon him reward and give him encouragement. The principal lines are quoted below.

مردم و مدعا همان حامست  
مدعا شعلہ امر نرساد  
سختنِ کام خشک و دندہ نر  
سپہسایہ نکر و نر نرساد

<sup>1</sup> *Kulliyāt-i-Zuhūrī*, Rāmpūr State Library MSS.

صله خواهم ز شاه حوصله بپر  
کای در قلمزم گهر برسان  
ایس مال آن نگاه می مارن  
حان عباس شاه می مارن

I died, my desire not yet attained,  
To my prayer may the flame of effect yet  
reach ;  
The dry palate of poetry and the wet eye,  
Send them to the Emperor of the sea and  
land ,  
I seek reward from the Shāh, and encourage-  
ment too,  
Send me the mine of gold and the sea of  
pearls ;  
The mine relies on its riches, and the sea on  
its glory,  
But the pride of life is Shāh 'Abbās.

He came to India in 988 A.H., and stayed for some time at Ahmadnagar where he was appointed *poet-laureate* at the court of Burhān Nizām Shāh. One of his friends to whom he used to send his verses observes as follows :

ملك الشعرائي نافت و الحال در شهر احمد نگر  
در ظلِ تربتِ بادشاهِ آنجا آرام دارد

And in the year 988 A H., he hurried to India, and in that land attained the rank of the '*king of poets*' and at the present day he is living a comfortable life in the city of Ahmadnagar, under the shelter of the king's patronage.

Thence he proceeded to Bijāpūr where he became introduced to certain nobles of the court. The one most prominent of these was Hakīm Muhammad Yūsuf Bijāpūri who was a personal physician to the Sultān. Zuhūrī on the first day of his introduction wrote a *gasida* in praise of the latter, which impressed him so much that on the second day he took him to the court where he was received into the royal favour. The opening lines of the *gasida* are as follows:

‘حموس چون سوم ارعب مي كند ندا  
كه لب مبد ر مدحِ احلة الحكما  
مسمع ملكِ سفا، حصرِ وادي الهام  
سمي حبرِ حلاقِ عربِ مصرِ نفا

How could I remain silent ? they are giving  
a call from Invisibility,  
“Do not shut lip from the praise of the  
greatest of physicians”;

---

<sup>1</sup> *Kulliyāt-i-Zuhūrī*, Rāmpūr State Library, MSS



He is the *Messiah* of the domain of health,  
and the *Khizr* of the valley of revelation,  
The name-sake of the best of creatures, the  
*Aziz* of the Egypt of existence.

The then poet-laureate of the court, Malik Qumī,  
also became a great admirer of Zuhūrī, and gave  
him his daughter in marriage. Faizī,

Meeting of  
Faizī with Zu-  
hūrī, their ap-  
preciation of  
each other's  
talents.

when he went on deputation to Ahmad-  
nagar, strongly commended him to  
Akbar's notice, in a special letter  
which he wrote from Deccan. Badāūnī  
also heard him very much praised  
by Faizī.<sup>1</sup> According to *Ma'āsir-i-Rahīmī*, Faizī, on  
meeting Zuhūrī in Deccan, was greatly impressed  
with his poetic talents, and so was the other. As  
a result of this mutual appreciation both since that  
time remained in touch with each other, and exchang-  
ed letters in prose and poetry which were admired  
at both the courts.<sup>2</sup> It is also related that Zuhūrī  
had written to Faizī a letter in ornate prose inter-  
sprersed with beautiful verses, which the latter fell

<sup>1</sup> Badāūnī, Vol III, p. 269

<sup>2</sup> Cf.

و آمد و رفت منظوم و منثور است که میان ایشان و شیم فیضی  
که از مشاهیر سلفوران دروادمی عده درمیان مستعدان  
زمان مشهور است مخصوص کتابت که در آنجا مدح شیم  
مذکور گشته الخ (۱)

[*Ma'āsir-i-Rahīmī*, A S E MSB, Account of Zuhūrī]

short of replying in the same tone.<sup>1</sup> This letter is also hinted at by the author of *Ma'āṣir-i-Rahimī*. Badā'ūnī declares him to be the master of a particular style. So also does Wāliḥ Dāghistānī who calls him the author of a mode of

Badā'ūnī and  
Wāliḥ Dāghis-  
tānī on Zuhūrī's  
style of prose

prose-writing which was coveted by all but approached by none. The following extract throws light on a much important point as to Zuhūrī's ornate style, which, according to this authority, was spoiled by persons who failed to grasp it and to imitate it properly, and produced bad specimens which subsequently occasioned the critics' indiscriminate condemnation

از فهم ترا کتبِ بیانش هر کس را نصب ده<sup>2</sup>

بس العاط ملانم واقع سده مانوس همه طماع  
است لهذا داعمة آن گفتگو از دل هر کس سر بر  
میزند و اکثر بصلالت افتاده راه گفتگو را  
علط کرده بتخیالات دور از کار و سخنان  
محررف افتاده می پندارند که منبع طرر آن  
مفسوران

<sup>1</sup> Cf.

رقعه که ظهوری بشیخ نیقی ملک الشعراء جلال الدین محمد اکبر  
پادشاه نوشته بود—مفسوران— گویند که نیقی جوابش  
تقریباً فرستاد

[Shēr Khān 'Nusrat Jang,' *Mir'āt-ul-Khayāl*, B.M.  
MSS, Or 281, fol 53b]

<sup>2</sup> *Riyāz-ush-Shu'arā*, B M MSS, Add 16.729, fol. 281.

To understand the elegance of his discourse is not within the power of every one. The words are so very soft that they are agreeable to all the dispositions. Consequently the desire of making such speech makes its head from the heart of every one and many having gone astray missed the path of speech, and having entered into useless thoughts and nonsense talk, think that they are the followers of that blessed soul.

Iskandar  
Munshi's tri-  
bute

The famous Persian historian, Iskandar Munshi, of the court of Shāh 'Abbās, observes as follows :

مولانا ملک قمي و مولانا ظهري که نور  
شعراي زمان و ستغن بردازان روزگار و ميمار اقران  
بودند و در طليّ رعاب او سر مي بردند کتاب  
نورس که نه هزار بيت است هر کدام چهار هزار  
و پانصد بيت تمام او در سلك نظم آورده نه هزار  
روپيه طلا که بهصد تومان عراقي مي سد از  
حاجه بافتند

Maulānā Malik Qumī, and Maulānā Zuhūrī who were the lustre of the poets of the age and the eloquent of the day, and were distinguished among their contemporaries, and living under the shelter of his (Ibrāhīm 'Ādil Shāh's) patronage, having brought the book of *Nauras* in the string of poetry which con-

<sup>1</sup> 'Ālam-Arā'-'Abbāsī, Habib Ganj Library (Bhikampur) MSS., fol. 79.

sists of 9,000 verses, each of whom contributing 4,500, got from the king a reward of 9,000 gold coins which are equal to 900 *tūmāns* of 'Irāq.

Views of  
Sā'ib and Ghālib

Sā'ib, the poet-laureate of India and Persia, pays Zuhūrī a tribute more glowing than he did to Faizī

صائب نداسیم سرو برگ اس عرل  
اس فیض ار کلام طهروی نما رسد

Sā'ib, we did not possess the requisite material for this '*ghazal*.'

This benefit reached to us from the verses of Zuhūrī.

Ghālib, a distinguished poet of the 19th century, also acknowledges the immense benefit that he derived from Zuhūrī's poetry.

عالم ار اوراپ ما نفس طهروی دمد  
سرمه حیر کشم دنده ندن دهم

Ghālib, from our pages the colour-outlines of Zuhūrī shone,

We may apply the collyrium of wonder and give our eyes to looking.

رله بر دار طهروی ناس عالم بکب چسب  
در سخن درویشی ناند نه دکال داری

<sup>1</sup> *Diwān-i-Sā'ib*

<sup>2</sup> *Kulliyāt-i-Ghālib*, edited by Nawāb Zayauddin Ahmad Khan Bahādur, Dar us Salām Press, Delhi.

*Note.*—The second hemistich is borrowed from Zuhūrī's ode.

<sup>3</sup> *Ibid*

Be a crumb-eater of the table of Zuhūrī, O  
 Ghālib, why dost thou dispute?  
 In discourse one should beg, and not adorn  
 his own shop.

In his masnawī '*Bād-i Mukhālīf*,' Ghālib goes a little further in details and touches on Zuhūrī's powers of composition as follows :

حاصه روح روان معني را  
 آن طهروري چهار معني را  
 آنکه از سفراري سخنس  
 آسمان ساسب برچم علمش  
 طرر اندیشه آفرنده اوس  
 درين لفظ حان دمده اوس  
 نسب معني قوي در پهلوس  
 حاصه را فرهنگي در ناروش  
 طرر نکر در راوي ادوي  
 حاصه از نگ مانوي ازوي

In particular, to the running soul of meaning  
 That Zuhūrī the world of meaning ;  
 He is that when he uplifted his speech,  
 The flag of it touched the sky;  
 The mode of thought is created by him,  
 In the body of soul, life is infused by him;

---

<sup>1</sup> Ibid., p 92

The back-bone of meaning is strong by his  
side,

To the pen, strength is from his arm ;

To the mode of writing, newness is from  
him,

The pen has become '*artang-i-Mānwi*' from  
him.

The author of *Ma'āsir-i-Rahimī* declares that Zuhūrī came as a saviour, and by giving a new foundation to the dilapidated structure of the old style of prose and poetry saved it from total collapse :

Zuhūrī the  
Saviour of  
Prose.

و عالی بنای سخن را که نکتہ مرور و دهور  
ابام و عدم کد حدائے مهتم گردیده بود  
نعمت کرده پادۀ آنرا ندسنداری معمارِ فکر ز رُس  
فرو فرقدسای گرداند و رزمۀ شعر و شاعری  
که عمار وار در قابِ بے نغمی اهلِ زمانِ مبروی  
بود . . . . . سخن سبکی و نکتہ گذاری آشنا  
ساخت و در سومِ شعر و شاعری را در نظر مردم  
معتبر گرداند و بے عابلهٔ تکلف و سائیدۀ نصلف  
ار استادانِ عدمِ المثالِ اس فن اسب ... و اکثر  
اهلِ عالم نه شعریت و اسنادی او قائلند

<sup>1</sup> *Ma'āsir-i-Rahimī*, A S B , MSS., Account of Zuhūrī.

And having rebuilt the lofty structure of discourse, which owing to the lapse of time and age, and for want of a master, had become dilapidated, he made its foot reach to the forehead of the Dog-star with the help of the mason of his golden thought. And the recital of verse and poetry, which, like the phoenix had been confined to the Caucasus of the ill-taste of people, was introduced by him to eloquence and subtlety ; and he made the customs of verse and versification dignified in the sight of people. And without exaggeration and least sign of prattling, he is from among the unique masters of this art, and a great many residents of the universe have implicit faith in his versification and mastery.

The Persian biographer, Lutf 'Alī Bēg Āzar, whose views about Persian poets of Indian fame are eagerly followed by Rizā Qulī Khān Hīdāyet, seems very reluctant to utter a word of praise for Zuhūrī, and passes on to other poets by finishing Zuhūrī's account in half a line as follows :

Āzar's and  
Hīdāyet's half-  
hearted praise

گویند از مسعدای آن دیار بوده است

They say that he belongs to the ready men  
of that territory (India).

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<sup>1</sup> *Atashkada*, p 48

Rizā Qulī Khān merely mentions his name among the prominent contemporaries of Shāh 'Abbās. In view of the frank admissions of Sā'ib and Iskandar Munshī, half-heartedly supported by Lutf 'Alī Bāg and Rizā Qulī Khān, Zuhūrī may be placed among those fortunate few who enjoy a universal fame, and are recognised, both in India and Persia by contemporary and later critics, as masters

Besides being a poet of great distinction, he was an effective prose-writer. This unusual combination

His Mastery of prose and poetry an unusual combination of two separate virtues

of two separate virtues distinguishes him from his other contemporaries. His best work in prose is the *Seh Nasr* (or the three essays), which he wrote as a preface to a book of songs composed by Ibrāhīm 'Ādil Shāh, under the title of '*Nauras*.' The first and second, which are written in rich ornate style, are simply in praise of the Sultān. The first is regarded as his masterpiece, and abounds in similes and metaphors suggestively drawn from musical surroundings. It begins as follows :

سرود سراپایِ عشر کدۂ قال کہ مورس سرا  
دستانِ حالِ کارِ کام و دنانِ ساحةٔ شہدِ نہای

<sup>1</sup> The original is preserved in the Rampūr State Library from which a copy, by special permission of H H the Nawab, has been made by the author

<sup>2</sup> *Seh Nasr-i-Zuhūrī*, p 1, Rizvi Press, Lucknow, 1259 A.H.  
*Note.*—A complete text of the *Seh Nasr* (edited from a few rare manuscript copies) together with an English translation appears at the end [*vide* Appendices (A), (B) and (C)]



صاعی عذب البیان اند که جاشنی نغمهای  
 شکرین در دگ و پیے توانده و حوس نفسانی  
 چمن نشاط که نه بسطِ بساطِ اندساطِ پردازده  
 برلالِ حمدِ عالمی رطبِ اللسان اند که گلِ  
 نرانیهای نزارشاحسارِ صوب و صدا دمانده  
 محمِلِ حصارانش صدای نالِ همدنان رنگله  
 بد و دهمِ حکیرِ عراقناس دیکِ نازِ طنودرِ ترکان  
 در شکرِ حمد. ... الخ

The songsters of the pleasure-house of speech (the learned) that have accomplished the work of the palate and tongue (given good relish to their appetite) with the fresh fruit of Divine ecstasy, are sweet-voiced with the honey of praise for such an Artist as has caused the taste of sweet notes to run into the veins and fibres of the reed ; and the gay-hearted denizens of the garden of mirth (poets) that have busied themselves in spreading the carpet of joy, are sweet-tongued with the fresh water of the praise of a Creator Who has grown flowers of fragrant tunes on the twigs of sound and echo (given melody to human voice). The camel of the zeal of His Hejazis (lovers) is bound with the bells at the sound of the Indian music (gets ready to dance), and the wound of His 'Irāqī's

heart sweetly smiles by the salt of the string  
of the Turks' tambour.

The third has a historical value besides, and enumerates the men of skill at the court, with brief notices of their respective merits. All these three prose works are considered in India as models of ornate prose, and, though they have been immensely copied by subsequent aspirants, remain still unapproached. Among his poetical works the following are noteworthy.

- (1) *Sāqī Nāma*, of which printed copies are available, was written in praise of Burhān Nizām Shāh of Ahmadnagar. It is stated that the Shāh sent him a reward of several elephants loaded with gold, silver, and other presents. He was sitting in a coffee-house when this wealth was brought to him. On the messengers' demanding a receipt, he wrote on a slip of paper the following four words: "تسلیم کردند، تسلیم کردم" (they surrendered, I surrendered), and in their presence distributed all that wealth among the poor and the needy.

Important poetical works

- (2) *Kulliyāt* (Rāmpūr State Library MSS.), extending over 417 folios of large foolscap size, neatly written in close elegant 'nasta'liq'. It is dated 1074 A.H., and is divided into sections as follows:

(a) *Qasīda*.

(b) *Masnawī* ; *Tarjī‘-band* (some in praise of Shāh ‘Abbās, the Great) ; and *Mutai‘ba*.

(c) *Rubā‘ī*, covering 50 folios

At the end of the manuscript appears the famous letter of Zuhūrī to Faizī.<sup>1</sup>

Besides being a poet and a prose-writer, he was an adept in the art of calligraphy, and is said to have made repeated copies of *Rauzat-us-Safā* which brought him in a decent living in Persia. Among the kinds of poetry, he is chiefly noted for ‘*masnawī*’ and in prose for his ornate diction.

In this branch he goes ahead of all his contemporaries, and both his prose and poetry are full of illustrations of the same. Ideas that had been repeatedly and successfully expressed before, appear under his pen in an altogether new form and a piquant robe of words. Some instances are quoted below. In the following he describes the comforts and joys of the newly-built city of Bijāpūr :

Peculiarities  
of style  
(i) Imagina-  
tion

نکر اکثر سرور و سرور سازند

رخانِ یانِ بهکابور سازند

<sup>1</sup> It first appeared in the collection of Faizī's letters by Hakīm ‘Am-ul-Mulk Shīrāzī. The one produced by ‘Abdurrahīm Surtī in his ‘*Muqaddimāt-ı-Zuhūrī*’ printed at Lucknow, is defective and full of typographical errors.

<sup>2</sup> *Seh Nasr-ı-Zuhūrī*, p. 10.

If they make the elixir of mirth and pleasure,  
They make it from the holy dust of Bijāpūr.

The following is in praise of the king's book  
*Nauras* :

فصای دیدن نصفکاس گلشن و سوان<sup>1</sup>  
خواندن به بادش روشن حصر نشنه لب  
سرابی ادا مسکامرده حان ناخشی هوا  
کشد صد داستان هر صفحه در لب  
درد را گر زند انگشت بر لب

The landscape of sight is a flower-garden  
from its pages, and the blunt aptitude for  
reading is brightened by its whiteness  
*Khizr* is thirsty for the moisture of its style ,  
the *Messiah* dies for its life-giving breath.

If we touch the edge of a leaf with the  
finger,  
Every page will begin to tell a hundred  
tales.

In the following he depicts the king's power of  
painting :

چکد چون خامه بردارد بادشا<sup>2</sup>  
عطار در دوانس قطره آسا  
اگر بلند کشد آوار بشنو  
دهد آوار را بروار بشنو

<sup>1</sup> *Ibid.*, pp. 16 and 18

<sup>2</sup> *Ibid.*, p 12.



With the surplus income accruing from the contract of prayer for him the palm of the oyster is full of the pearl of efficacy (the oyster gets a pearl when it opens its hands to pray for him and not otherwise).

In his '*masnawī*' he has depicted scenes and described events with wonderful accuracy and real touch. One instance is as follows, wherein he describes the spring in the garden :

هوا سینه در سینه گل بهار  
 چوار حب گل نکه نکشاد باد  
 وداع چمن کرد پر مردگی  
 هوا را ردم رنگ افسردگی  
 بهار است کو ساقی حانمرا  
 که آمد لطافت بسیر هوا  
 بهار است برگس قدح برگرفت  
 نرو چمن لاله ساعر گرفت  
 کند کونک غنچه نا خواب ناز  
 صبا مهد حیان ندست بیار

---

<sup>1</sup> *Kulliyāt-i-Zuhūrī*, Rāmpūr State Library MSS.

This he uses chiefly in his poetry to make the force of his argument felt more strongly. He advances a theory, often in the shape of giving some moral advice, in the first hemistich, and tries to prove its utility by a concrete example in the second. This is chiefly the domain of Sā'dī but it will be observed that Zuhūrī also, to a great extent, followed in the footsteps of his predecessor, and succeeded in making his argument impressive as a moral teacher. The following instances are noteworthy :

۱. حموشی نعما دارد سخن پرداز می داند  
نخستین آنکه ساک همچو ملرم نمی گردد  
چه سود از گردنه سبها سخن نسبت در صنم  
گل پر مرده هرگز ناره از سیم حی گردد

Silence has benefits which the orator knows,  
The first is that a silent person is nowhere  
brought to book ,  
What is the use of shedding tears at night ?  
my morn is devoid of blossom,  
The faded rose ne'er becomes fresh from  
the dew

۲ سعی فرمای که سحاب شوی از دپ شوی  
که اگر کشمه سوی قدر نو امون گردان

<sup>1</sup> *Diwān-i-Zuhūrī*, p. 249.

\* Ibid., p. 319

Strive that thou shouldst become quick-silver  
from the heat of love,  
So that if thou be killed thy value be in-  
creased.

After Zuhūrī, the above style was followed by Sa'ib whose poetry was very much appreciated by Shāh Jahān and Shāh 'Abbās II. Few poets have approached Zuhūrī in the use of this figure of speech. The lines quoted on pp. 194, 198, and 199, may serve as illustrations of the same.

Under this head he is known for making deviations from the established trend of thought, and introducing into it a new element and spirit which is offensive to modern taste, and is considered an endeavour in the wrong direction. He went a little too far, and instead of making his similes and channel of thought simpler, he made them more intricate, though not without charm and natural touch. Some instances are as follows :

۱ اگر مہربان بن کر کھائے نگسلد ماہِ مبارک  
خورد کلف اسد -

**If the moon breaks a thread of linen, it receives a blow which is shown by its spot.**

In the above extract the spot on the face of the moon is compared with the mark of a blow.

<sup>1</sup> *See Nasr-i-Zuhūrī*, p. 30



تا ار کاسۀ طنبورِ خورشیدِ نارِ شعاعی در  
 دمیدن است..... و تا مر قانونِ سکنِ نارِ  
 نفسِ نواختهٔ مصراعِ زبانِ است .. ..

Till as long as from the goblet of the tambour  
 of the sun the wires of the rays shine out and  
 till on the guitar of speech the chord of human  
 breath is played by the plectrum of the tongue.

Here the *sun* is compared with a guitar, and  
*speech* with a musical instrument, and *breaths* with  
 the wires, and the *tongue* with a plectrum.

نه دمِ فوارهٔ حمامه چه بفشه رازها رسانده

With the moisture of the fountain of his pen,  
 what beds of violets he has grown !

In the above the flowing ink of the pen is compar-  
 ed with a fountain, and the words it has produced  
 with a bed of violets.

و ناردانِ سارشِ مردوسِ طرهٔ مرغولهٔ مویان

And the wire-box of his musical instrument  
 is on the shoulder of the tresses of the curly-  
 haired.

This is a very peculiar and romantic simile. The  
 curly locks of the beloveds are supposed to be the  
 king's wire-chest which they are carrying on their  
 shoulders.

<sup>1</sup> Ibid., p 28

<sup>2</sup> Ibid., p 78.

<sup>3</sup> Ibid., p 11

فلک از ماه و حور نواله خورِ حوانِ نوال

The sky eats the morsel of the sun and the moon from the tray of his hospitality.

Here the sun and the moon are compared to morsels served on the king's table, which the sky is supposed to eat as the king's guest.

Space does not allow to consider similar other peculiarities which stand out in his composition.

His 'ghazal' is usually the work of simple imagination, and at times extremely flowing and melodious. Some specimens are as follows .

Specimens of  
his 'ghazal'

دُرِ گل عار دارد گریبانِ ما  
در آونختِ هاربِ ددِ امانِ ما  
سپیمِ بهارِ محبتِ وِرد  
سینِ میِ مشاندِ مغلاںِ ما  
در آئینهٔ حنکِ عشقِ کرد  
حلاِ بروریِ چشمِ حیرانِ ما  
رِ آسیبِ مرهمِ برونِ آمدنِ ما  
نهانِ ماندهٔ رحمِ نباتانِ ما  
ظهرویِ دگرِ راهرنِ رلفِ کسب  
که دینارِ میِ شدنِ امانِ ما

<sup>1</sup> Ibid, p. 33.

<sup>2</sup> *Kulliyāt-i-Zuhūrī*, Rāmpūr State Library MSS

Note — The first two are quoted from the Rāmpūr codex, and are not available in the printed editions.

## واہ

۱ ہرۂ عیب پار سر ساختم  
 ر ہر موی صد دال و پر ساختم  
 ندارم نا آنکہ پروای سر  
 برای تو نا درد سر ساختم  
 دل از آفتِ مرہم آسودہ شد  
 کہ رحمِ تو حریرِ حگر ساختم  
 حوسن ناں ای نلتکامی تو  
 کہ ما زہرِ خون را شکر ساختم  
 همان بیرہ نکتہم کہ تری آہ  
 سب عم سراسر سکر ساختم  
 چہ حوس مہزند عوطہ امان نکتوں  
 نلے رعد و نفوی سپر ساختم  
 عزالے نصکرایِ حان مگدسب  
 کمندے ر ناریِ نظر ساختم  
 طہوری اربنِ توبہ درہم مناش  
 کہ نا ساقیِ عشوہ گر ساختم

## واکه

۱. جان مرده در دے که پذیرای دوا نیست  
 زخمی که مرهم شود آلوده رها نیست  
 از ذره اگر کنرم از گرم روانم  
 هورشد درین راه چو من سوحه پا نیست  
 بادِ نفسِ بلبلِ امروخته دارد  
 دامنِ زنی آتشِ گلِ کارِ صبا نیست  
 ای کرده ادا سحدهٔ انروی نو مکراب  
 بگذر مازنکه بادِ نو قصا نیست  
 گردنده گره حسرتِ نو در دلِ سبیل  
 روزیکه رموی نو صبا عده کشا نیست  
 در بورهٔ خواری نمواند عزیزان  
 دسام سندن زلبِ حدِّ دعا نیست  
 ای چرخ جفاهای نو سدِ صرفِ ظهوری  
 رحی که غلط کرده احوالِ وفا نیست

## واکه

۲. جنسِ مزگان دلم را نار در شمر گرفت  
 زخمِ آعوشی کشود و سینه را در بر گرفت

<sup>1</sup> *Diwān-i-Zuhūrī*, p 45

<sup>2</sup> *Ibid*, p 180.

کام را بعرنِ شمرین لعل در شکر شاد  
 مفر را سودای مشکین طره در عید گرفت  
 اشک در حب و کنارم طبعه در احمر شمر  
 زهر در کام و دنام نکته بر شکر گرفت  
 آنشے نال و بر پروانه حانرا نواحد  
 در سمدِ شعلها از ناب خاکستر گرفت  
 بر کنارے دل ندک پیمانه مسب افاده بود  
 در میانِ بندبودی بیمانه دنگر گرفت

His *masnawī* unlike his *ghazal* combines with the imaginative, the descriptive qualities, and is considered best in his composition. Some 'Masnawī' specimens are as follows. Lines in praise of the cup-bearer.

چه گویم که ساقی چها می کند  
 نثار و کرشمه نلا می کند  
 مهر عشوه ترگی بر فیس  
 نه د هوں صد توبه بر گردش  
 ز میوگان اگر ناز حشر کشد  
 سگاف دل از سینه سر بر دند  
 بر آئینِ حم حصرت می فروش  
 تکف حام از مهر ارباب هوش

<sup>1</sup> *Kulliyāt-i-Zuhūrī*, Rampūr State Library MSS

زند گز ر اعکاش انکار دم  
دستش دهد آب و آتش بهم

The following is in praise of *spring*, a topic which may be said to be almost exhausted, being so consistently taken up by almost each and every poet of Persian language. Nevertheless his treatment has a distinct charm all its own :

بهار سب بے مے حرام سب رنسب<sup>1</sup>  
نر احوالِ زہاد ماند گرنسب  
بهار سب برگس قدح برگرف  
بروی چمن لاله ساعر گرف  
بهار سب رحبِ درع کس گرو  
مٹے کہنہ دارد شگون سالی نو  
بهار ست نلیل برآوردن حوس  
نکندند مسای قلعل فروش  
بهار ست کو ساقی حانعرا  
کہ آمد لطافت نسیر هوا  
صا دم رد از معکیر عسوی  
جہاں کہن را مبارک بوی

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<sup>1</sup> Ibid.

عروس چمن گسب رنك مهشت  
 نشاطگي آمد آردی مهش  
 وداع چمن کرد بر مردگي  
 هوا را در دم رنك افسردگي  
 هوا سینه بر سینه گل بهاد  
 چو از حب گل نکهت نکسان داد  
 کند کردك عیجه نا جواب نار  
 صبا مهد حنا دل سپید نار  
 مگر عزم مستخانه دارد چمن  
 که بر کرده دامان و حب از سن

There seems nothing very striking in his *qasida*-writing except a considerable flow which is apparently due to his great command of the language 'Urfi, his contemporary, is superior to him in this branch. Some specimens are as follows

In praise of the Khān-i-Khānān .

ره رسوای رحب دنده و فح حمرانی  
 بداع مهر و وفای نو سینه اررانی  
 نمک کنار کس ای دیده کشی خون را  
 که حوس رن رحگر گریه های طوفانی

<sup>1</sup> *Mu'āsir-i-Rahimī*, A S.B MSS, Account of Zuhūrī

اسیرِ هنکِ رنکینِ عمره ات گرم  
 فدا ده هر طرے صد هزار قربانی  
 نکودِ حوس در آورده در سکر هوسم  
 در سویی خاکِ کفِ بای ممر را حانی  
 فرو رفته دنگر خطابِ حانی را  
 چو سد در تخت مخاطبِ بخایِ هادانی  
 نه انظامِ دهاں نام از عدالتِ کسب  
 که جمع در سکنِ طره سد بردشانی

In praise of Ibrāhīm 'Ādil Shāh

الذی نامِ نو از کامِ دماوند سگر  
 نکهبِ موی نو بر معرِ فسادِ عید  
 عشق را حارِ ره کعبه کوب در نای  
 حسن را لاله دستانِ حمالت بر سر  
 هواریِ عشقِ نرا عربِ دامنِ لازم  
 نکلِ اندوه نرا عربِ حاوند نمر  
 نافه حلقه گسوی سو در دامنِ سام  
 سمن گلشنِ رخسارِ نو در حبِ سکر

<sup>1</sup> *Kuliyāt-1-uhūrī*, Rāmpūr State Library MSS



In his *rubā'i* he generally expresses his ideas clearly and lucidly. His *rubā'iyāt*, as preserved in 'Rubā'i,' the Rampūr collections, cover full 100 pages and are written on different topics. Some specimens are quoted below

In praise of God and the Prophet :

یارِ دِ عَدَمِ بَرَوِ کَسَدِیِ هِمِه رَا  
مَحْصَا حِ نَعْلِ حَوْسِ دِنْدِیِ هِمِه رَا  
کَا رِهِمِه رَا طَعْلِ حَوِ حَوَاهِدِ سَا حِ  
اَنکَسِ کِه طَعْلِسِ اَمِرْدِیِ هِمِه رَا

In supplication to God

نَا رِ بَطَرِیِ کِه چَسْمِ حَالِ نَا رِ کِم  
نَا رِ حَکَرِیِ کِه دَرَمِ حَوِ سَا رِ کِم  
نَا رِ عَسَمِیِ کِه سَوَرِ دِ مَلِکِ بَهْمِ  
نَا رِ حَسَمِیِ کِه بَرِ حَهَا نَا رِ کِم

In praise of the chief of the Martyrs, Imām Husain :

هَر دَلِ کِه نَحَسَرِ بَیْ عِنَا حَوَاهِدِ بَوِ  
اَرِ دَوَسَبِیِ اَلِ عِنَا حَوَاهِدِ بَوِ  
گَلِکَوْنِ سَرِجِ دَوِ بِنِ شَاهِدِ عَمَوِ  
اَرِ حَوِ سَهْمِدِ کَرَمَلَا حَوَاهِدِ بَوِ

<sup>1</sup> Ibid

<sup>2</sup> Ibid

<sup>3</sup> Ibid

In praise of Faizi's commentary of the Qur'ān :

ای خبره بدورِ صعب چشم سناحب  
 داب نو رقم در علم وهم گداحب  
 بداده نو کُشِ مِیموایی پر ورن  
 بے نقطه نو حرف مِیموایی برداحب

Lines addressed to the beloved :

نا فکرِ دلِ فگار می ناند کرد  
 نا کسبم احبب می ناند کرد  
 العصبه اریس نس ندارم طاب  
 نک کار اریس نو کار می ناند کرد

His *tarjī'-band* and *mutā'iba* are melodious like his *ghazal*, and were written, as declared by himself, in close imitation of Sa'di and other great poets of Persia. One instance of the former, in praise of Shāh 'Abbās, is already quoted on p. 184 supra. Another instance is as follows :

In praise of Ibrāhīm 'Adil Shāh .

مردہ ای دل کہ حان نکاز آمد  
 در رھے لانی سار آمد

<sup>1</sup> Ibid

<sup>2</sup> Ibid.

<sup>3</sup> Ibid

روزگارِ حفاکشان خوش داد  
 مطهرِ لطفِ کردگارِ آمد  
 دلِ صحرایِ چه ننگِ خواهد بود  
 حیدرِ شهرِ سهرِ بارِ آمد  
 رفیعِ انامِ عصهٔ بندهاں  
 نویتِ عشقِ آشکارِ آمد  
 دارویِ دردِ استنایِ رسد  
 مرهمِ رحمِ انظارِ آمد  
 چهلِ را رونقِ و رواجِ نماید  
 علمِ را قدرِ و اعتبارِ آمد  
 سرِ طالعِ نبایِ رحمتِ دود  
 ملکِ را معدلتِ حصارِ آمد  
 امنِ اندِ اهلِ روزگارِ از بیم  
 گشمةٔ عالمِ مقامِ ابراهیم

The following is an instance of his *mutā'ibā* (or pleasantry) :

'نگرمی دی یکی ر اهلِ حراساں  
 گرو برد از ندیمانِ سمر حد  
 کمیدِ کنگرِ نعلِ از نفسِ تافت  
 باند ازِ دروغِ راستِ مانند

رها سنگ بر آرد وی گزافس  
 سبک گردند لعل کوه الوند  
 نه بر کس میر نغزنی که بود س  
 مگند و صد صدیقی نه مگند  
 مرد در لاف نافی دسب و بانی  
 در هر حال سب درهم مہملے چند  
 صبح کدوس اگر نگسب گھے  
 سو گند در سبی کرد بدوند

Zuhūrī has not made so frequent use of philosophical terms in his poetry as 'Urfi has done. The former's attempts are mostly confined to make his verses melodious and his prose ornate by using appropriate and suggestive words unlike the latter whose attention is directed more to convey some thought than attend to tender phraseology and suggestive similes. Zuhūrī's powers as a descriptive poet are enormous. In his *masnawī* he has described scenes and phases of common life with considerable success. While 'Urfi in his *masnawī* falls short of this virtue and does not seem to possess gifts of description like his more fortunate contemporary. In *ghazal* it may be noted that Zuhūrī's characteristic feature is the simplicity of diction combined with natural flow which makes his poetry melodious and musical. 'Urfi on the other hand is not so simple but requires some thinking to

Contrast between Zuhūrī and 'Urfi

grasp his meaning Nazirī in this branch beats all his contemporaries, and combines the requisite gracefulness of word and meaning In *qasida* 'Urfi occupies a higher place, and in fact no other poet from among his contemporaries in India or Persia can claim to be his rival He fully makes up for his deficiency of power of description and gives us a connected and full account of whatever he describes with considerable success. His chief feature is the sublimity of thought to which Zuhūrī has not approached. In *rubā'ī* both have done well, but Zuhūrī in quantity takes the precedence In prose 'Urfi has nothing conspicuous to compare with Zuhūrī The chief character of the latter's prose is his figurative style which in those days was considered a merit of writing<sup>1</sup>

To sum up the whole, Zuhūrī based his work more on imagination and created subtleties by giving a figurative touch to his composition He was a versatile writer, and did well both in prose and poetry. His style, unlike that of 'Urfi, drew the attention of many a distinguished contemporary and later poet who felt proud to acknowledge inspiration from his poetry.'

Certain parallel odes of 'Urfi and Zuhūrī have been quoted on pp 174, 175 and 176 *supra* The following is a very significant parallel of the oaths taken by both in almost the same strain .

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<sup>1</sup> Some opinions on this point have been quoted on pp 192, 194 and 196 *supra*

<sup>2</sup> Cf. Sā'ib, his contemporary, and Ghālib a later poet, quoted on pp. 190 and 191 *supra*

'Urfi

نہ آنروی قناعِ دلبِ حواہش  
 نہ کامرائیِ فُربِ نہ دُلبِ دندار  
 نہ عسِ نالِ چنگی بہ دردِ نالِ من  
 نہ فیضِ سرمۂ مکی نہ گردِ کوچۂ نار  
 بہ خاکِ حمہ کہ یادِ نروتِ عائدِ اروسب  
 نہ بارِ سبکہ کہ صومِ اروسب درِ نار  
 نہ دُعبِ لبِ عائد کہ دُوحِ دلبِ مراد  
 نہ آنشِ دلِ عاشق کہ سرحبِ لوحِ مراد  
 نہ بارِ حسن کہ مددِ نقابِ درِ خلوت  
 نہ رازِ عشق کہ آندِ برہنہ درِ نازار  
 نہ گرمِ چشپی من درِ نظارۂ معنی  
 نہ شرمِ گپی من درِ نظارۂ اسعار

Zuhūm

نہ عرِ قناعِ نہ ذلِ طمع  
 نہ ناموسِ دلبی نہ دلبِ وزع  
 نہ افغانِ چنگ و حروشِ رباب  
 نہ سورِ کتاب و نہ سارِ شراب  
 نہ دسبِ حواہانِ مستغانہ گرد  
 نگلوں سربشکانِ دسارہ گرد  
 نہ حانِ نازیِ مردِ میدانِ عشق  
 نہ عمارِ مشکِ دکانِ عشق  
 نہ حسنِ چہلِ سورِ آنسِ مزاج  
 نہ عشقِ نہدسبِ بے احتیاج  
 نہ چشمکۂ آندِ نگاہی ارو  
 نہ آنِ دل کہ ترخیرد آہی ازو

نه دست هب من کر کنار گوشه گروب  
 ( رنگ آنکه دلدوره آشما سب کنار  
 نه چشم او که همش حلم او سب سعله و شال  
 نه کبره او که همس علم او سب آئینه دار  
 نه سبلی که نگلزار حسن می زود  
 نه ار میانه کلشن نه گوسه گلزار  
 نه رنگای گرنال نه وسع دامن  
 نه خاکساری کس و نه مخطوب د سار

نه دستے کہ بدل قناتے کشاد  
 نه مستے کہ بر حال ہائے فتاد  
 نه حوے کہ آتش تعالم زند  
 نه کوئے کہ از کربلا دم زند  
 نه ددے کہ طوقی عمارت اروسب  
 نه چسے کہ در سہر عارب اروسب  
 نه نے ; حمی چارہ سار کسے  
 نه عکس طہوری نہ بار کسے

1 *Kulliyāt-i-Zuhūrī*, Rāmpūr State Library MSS  
 2 *Qasā'id-i-'Urī*, pp 20-22.

At the end of his third prose, while he was still writing it, he declares himself then to be in the seventieth year,<sup>1</sup> thus establishing the fact that he lived up to an advanced age. According to Badā'uni, he was murdered by some malicious people in Deccan. The year of his death according to most biographers is 1025 A. H. He was a contented sort of man, and did not care much for monetary gains. He was persistently invited by Faizi and the Khān-i-Khānān to come to the Mughal capital, but he did not leave Deccan in spite of these persuasions. Also, the easy way in which he distributed the wealth sent him by Burhān Nizām Shāh, shows the generosity of his nature. It is stated that the Khān-i-Khānān, after wresting the kingdom of Ahmadnagar from Burhān Nizām Shāh, showed Zuhūrī great kindness and asked him to accompany him to Āgra, but the former, while acknowledging in a *qasīda* the graciousness of the latter, begged for permission to proceed on a pilgrimage to Mecca, in spite of the fact that he had already made the necessary pilgrimage. The Khān-i-Khānān could not refuse such a request, and provided him with provisions. But on return of the Khān-i-Khānān to Āgra, Zuhūrī through the stress of circumstances, postponed his intended pilgrimage and attached

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<sup>1</sup> Cf

هر چند که در چندی بعد هشتاد سال نهال طبعیت شکوفه بر انشالی کرده  
[ *Seh Nasr-i-Zuhūrī*, pp 81 and 82.]







14  
Lal Sahib - the famous poet of Hindi flourished  
at Betwaes

himself to the court of Bijāpūr where he breathed his last.

He was a celebrated Hindi poet<sup>1</sup> and contributed much to the growth of Urdū. His famous poem, the Rāmāyana, which is different

Tulsi Dās his  
life and works

from that of Vālmiki, was written in Hindi. The subject is the adoration

of Rāma who is viewed by the poet as the supreme God. It is a work which is revered by millions of Hindūs as a religious book and its morality and expression directly appeal to the heart. He was the son of some poor Brāhman who is said to have forsaken the child in his very infancy due to the whim of his having been born under certain evil influences. He was picked up by a kind-hearted Sādhū who brought him up with all the care and affection of a father. Having lived for some years in Bundēlkhand, he finally settled at Benāres, the home of religious learning, where he brought his great task, the Rāmāyana, to a finish. Although Abul Fazl has not mentioned his name in the list of the court poets of Akbar (which seems due to the poet's not being in the service of the

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<sup>1</sup> Sir George Grierson has noticed this poet in the "Imperial Gazetteer of India," Vol II (Chapter on Vernacular Literature), and some of his articles appear in the "Indian Antiquary," Vol XXII. Also, an account is given by Sir R. G. Bhandarkar in his "Vaishnavism Saivism," pp 74-76 (in *Grundriss der Indo-Arischen Philologie*, etc, Strassburg, 1913). I am indebted to Professor Rapson for this information.

emperor)' he was in a way connected with the Mughal court, being patronized by the Khān-i-Khānān. Abul Fazl has, on the other hand, mentioned Sūr Dās, another equally important Hindi poet, under musicians, only because he was directly connected with the court. Similarly other notable persons like Tān Sēn, Rām Dās Kalāwant, Miyyān Lāl and Rang Sēn, who were at the court, have not been omitted. The part played by Tulsī Dās in the formation and growth of modern Urdū is considerable, and is described in Chapter V which deals with the progress of Urdū in the reign of Akbar. He died at the ripe age of 91 towards the close of 1033 A.H. on the banks of the Ganges at Benāres. The following suggestive verse, composed by a later Hindi poet, gives the date of his demise :

سمت سولہ سو اسی 'اسی گنگ کے دہر  
ساوَن شوکلا سنمی 'تلسی بھلو شرمر

The one shining orb in the horizon of literary patronage at the Mughal court and in the whole empire of Asia is the dazzling personality of the *Khān-i-Khānān* who deserves a foremost place as supporter of Persian art and literature among the contemporary rulers of Persia, India, Central Asia, and Turkey. Akbar

'Abdurrahīm  
*Khān-i-Khānān* greatest  
patron of Persian  
poetry in  
the East

1 Cf. The reason suggested by Vincent Smith

"Although the poet numbered among his friends and admirers both Raja Man Singh of Amber, and the Khan-i-Khānān (Mirza 'Abdurrahīm), the two most power-



Al-durrāhim Khān-i-Khānān  
(Delhi Museum of Archaeology, I D A C D 111)



among the Asiatic monarchs was undoubtedly eminent but his court-noble 'Abdurrahīm Khān-i-Khānān was pre-eminent. His greatness as a patron may well be realised by the compliments of Persian poets who sang his praises at the Persian court and in the face of the Shāh himself. A Persian poet Rasmi Qalandar in a very significant poem enumerates his colleagues who went over to India and thrived under the liberal patronage of the Khān-i-Khānān

Persia's great  
tribute

دَمِنِ مَدَحِ نَو آن نکهتِ سمعِ شماری  
رسد صَدِ کلامش نه روم از خاور

ful nobles of Akbar's later years, he does not appear ever to have been brought to the notice of either the Emperor or Abul Fazl. Probably the explanation may be that the two nobles named did not become acquainted with the poet until after the death of Akbar in 1605 " [Akbar, the Great Mogul, pp. 417-418 ]

It is significant that a person of that name has been mentioned by Nizāmuddin Ahmad among the friends and followers of the Khān-i-Khānān, when he was sent by the Emperor to Gujarāt in 991 A H Cf

میرزا خان ولد بیگم خان نا جاگیرداران مروت اجمیر . . . و دیگر  
سادات بارگه درای فرگاه . . . و رامچندر و اردے سنگھ پسران درویشی  
و سنگو راجپوت و تنی دلی و راج سنگھ و دیگر مردم که تحصیل  
آن دراز است الخ ( *Tabaqat-i-Akbari*, p 357 )

<sup>1</sup> This is quoted by Shibli, and Browne. The last line has been omitted by both, and is given by Mirza Asad Beg Turk-mān, in his *Bayāz*.

نظري ناره ر مدحِ نو آشنا گردند  
 چو رویِ خوب که ناند ر ماسطه ربور  
 رمضِ نامِ نو فصحي گرفت چون خسرو  
 نه بيعِ هندی اقليمِ سبعة را دگر  
 ر رله حواري حوالتِ نظري شاعر  
 رسده اسب نكاهے که شاعرانِ دگر  
 کنند دهرِ مدنيكس قصده انسا  
 که حورِ رسك چكد از دلِ سخن ربور  
 سوادِ سحرِ سكبني چو كحلِ اصعاهان  
 نه نكفه سوي خراسان درند اهلِ نظر  
 ر مدحيتِ نو حماني حبابِ دنگر نافت  
 بلي معوي طمعِ عَرَضِ دودِ حوهر  
 حذبِ نوعي و كفوي نماں چه سارم من  
 چو رنده اند مدحِ نو نا دمِ مكشور  
 ر نعبِ نونه نوعي رسد آن مانه  
 که نافت مبرِ معري ر نعبِ سحر  
 ر گلبنِ املش صد چمن گلِ امند  
 شگفت نا که مدحِ نو شد رنای آور



Through the boon of thy praise that weigher  
of subtle points—native of Shirāz  
(Urfa),  
The fame of his poetry reached to Rūm from  
the East.  
He became acquainted with a new style  
through praising thee,  
As a handsome face gains ornament from the  
tire-woman;  
From the bounty of thy name Faizi captured  
like Khusrau  
The seven climes with the Indian sword;  
Through eating crumbs at thy table, Naziri  
the poet  
Has attained a position that other poets  
Write each in praise of him a *qasida* so  
beautiful  
That the blood of envy drips from the heart  
of an eloquent poet;  
The ink of the verse of Shakīrī, like the  
collyrium of Isfahān,  
The people of sight carry as a present towards  
Khurāsān;  
From thy praise Hayātī got a second  
life,  
Ay, the essence is the strengthener of the  
accident,  
What should I narrate the tale of Nau'ī and  
Kufwī;  
Since they live through thy praise till the  
morn of Resurrection:



که نبود در سخن د انان دوران  
خرددار سخن حز هانگانان

That in Persia no one comes within sight,  
Who is a customer of the commodity of mean-  
ing ;

In Persia the palate of my soul has become  
bitter,

Go I ought towards Hindūstān ,  
Like a drop towards the ocean I may send,  
I may send my commodity to India ;  
For there is not among the learned of the age,  
The customer of speech except the *Khān-i-*  
*Khānān*.

As a poet of Persian language he excelled many professional poets at the court, and wrote fluently under the pen-name '*Rahim*.' Abul Fazl

His merits as a poet. writes that he was a versatile man and composed verses in Persian, Arabic,

Turki, Sanskrit, and Hindi. He was a friend of Tulsī Dās and encouraged and admired his Hindi poetry. At the death of his father (Bairam Khān) he was four years old, and was brought up under the fostering care of Akbar who provided him with the best education that could be had. He did signal services to Akbar, and distinguished himself like his late father on the battlefield. In the year 991 A.H. he was put in command of the army sent against Sultān Muzaḥḥar Gujarāṭī, and succeeded in conquering Gujarāt, which earned him the proud title of his

father, the "*Khān-i-Khānān*." He translated the '*Wāqī'āt-i-Bāburi*' from Turki into Persian, and was well-versed in Muslim history. After Akbar's death

<sup>1</sup> *Tabaqāt-i-Akbarī*, p. 358

*Note*—There were no regular institutions for military education. The experience gained in practical warfares and by watching the tactics of fighting units and remaining with them was the only school of military training. It is also to be noticed that the titles *atālīq*, *munshī* and *malik-ush-shu'ārā*, at the court of the Mughal sovereigns were decorations held not merely by virtue of literary ability, but their holders were practical officers commanding armies and leading them successfully in battles against veteran foes. Faizi and Abul Fazl are further instances of same. This study is peculiarly interesting and throws a new light on this age in which pen-men, Mullās, and Sūfīs played the part of statesmen and administrators who could successfully handle the foreign policy of the State. The influence that the Sūfīs exercised in this connection is enormous. From the reign of Tīmūr down to the death of Aurangzeb, there is not a single period in which the Sūfīs did not act as peace-makers or plenipotentiaries between the two fighting powers. Cf. the influence of Shaikh Zaiuddin Abū Bakr on Tīmūr in his aggressive and peaceful policy [ *Vide Zafar Nāmā* and *Tuzuk-i-Tīmūrī* ]. Also, cf. Khwaja Ahrār's influence in stopping a terrible war that had begun among the three great kings of Central Asia. Unus Khān, 'Umar Shaikh, and Sultan Ahmad

خان در مرغیانتان بود که حضرت قطب دایرة ارشاد ... به مرغیانتان آمدند  
که میان خان و عمر شیخ مرزا و سلطان احمد آشتی دهند چون این  
خبر در سلطانین شد رسید همه جاهای خود توفیق کردند چون حضرت  
ایشان رسیدند در لشکر مهر را سلطان احمد نزل فرمودند و کسی پیشی

he served under Jahāngīr for about twenty years, and died in 1086 A.H., aged 71 years and some months. He was buried in Delhi near the tomb of Shaikh Nizāmuddīn Auliya. His memory will live so long as Persian poetry survives in India. His poetic taste and powers have been described by many a contemporary historian other than Abul Fazl, like Badā'uni, 'Abdul Bāqī Nihāwandī, and Nizāmuddīn Ahmad, who declare that he was a refuge of the learned, and poets like 'Urfi and Nazirī were benefited by his criticism. Shibli Nu'mānī has quoted two similar odes of Nazirī and the Khān-i-Khānān, which are reproduced here by way of specimen and contrast :

خان و عمر هينج مهر را فرستادند متقن صلح و نفس مبارک ايشان را هينج  
کس ندي توانست رد کرد

[ *Tārīkh-i-Rashīdī*, B M MSS Or 157, foll 66b & 77b ]

Also, cf Shaikh Muhammad Ghaus Gwalīrī's coming to Bābur as special messenger of Rahīm Dād, one of Bābur's staunch enemies, to secure amnesty for him [ *Vide supra* p ]

Also, cf Shaikh Khalīl, a holy *darwīsh*, was sent by Humāyūn to Shēr Khān to settle peace terms

تا آنکه صلحت دیدند که با غیر خان صلح پیش آید و مصالحه نمایند  
بریں صلحت پیشکش مآب ملایک الشایخ هينج خانلار اراد کرد  
الاقبال هينج السلام هينج برید فکر گنج را جهت آفتي پیش غیر خان فرستادند

[ *Taskirāt-ul-Wāqī'āt*, B M MSS Add. 16,711, fol 22a. ]

Shibli's comparison of the Khān-i-Khānān's ode with Naziri's

### Khān-i-Khānān

شمارِ سوفِ دانا استه ام که با چند ست  
حوائسِ قدر که دلمِ سخت آرزو مند ست  
نه کنشِ صدق و صفا حریفِ عهدِ نکار، سب  
نگاهِ اهلِ محکم نامِ سوگند ست  
نه دلمِ دلم و نه دانه انقدر دلم  
که پایِ نا بسوس هرچه هست درِ مد ست  
مرا فروخت محکم و لے دلِ انستم  
که مشتری چه کس سب و نه پایِ من چندان ست  
ادایِ حقِ محکم عانتی ست ز دوست  
و گر نه خاطرِ عاشقِ نهیجِ خوسد سب  
ازان خوشم نه ستغهایِ دلکشِ نورِ حم  
که اندک نه اداهایِ عشقِ مانند ست

### Naziri

نهکوبِ اهلِ عرضِ قرب و بعدِ ما مد ست  
دلِ شکسته ما را هزارِ بهود ست  
ازان دم که نهکسرتِ فگنده دلدلِ او  
نگه نگوشه چشمِ همور درِ بد ست  
نظرِ دلبرِ نشد با مژه نه بس آمد  
حکایتِ اگر برِ گاه ست کوهِ الود سب  
درِ از دستِ حسن که گلِ نهچشمِ نهکفت  
که با بدامم از حیبِ درِ شکرِ حد سب  
نه کینه حوثیِ الالکِ عشقِ میِ نازم  
که هرکه دشمنِ ما شد نه دوستِ مانند سب  
نظیری از نو نهکانِ کلدن سب لبِ نکشای  
باین قدر که نگوشیِ دبیرِ خوسد ست

<sup>1</sup> Ibid

<sup>1</sup> *Shis'r-ul-'Ajam*, Vol III, p. 14.

He was also a competent scholar of Sanskrit, and a most popular poet of Hindi, whose verses directly appealed to the hearts of the Hindūs and the Muslims alike. His contributions to Urdū, like those of his two colleagues, Tulsi Dās and Sūr Dās, are of immense magnitude, and will be discussed in Chapter V, which deals with the growth of Urdū language under Akbar.

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## CHAPTER III

### (B) HISTORIANS

It has been said of the great historian Abul Fazl that the monarchs of Asia stood more in awe of his pen than the sword of Akbar.

Abul Fazl  
as a politician  
his Akbar Nāma  
a great political  
move its aims and  
objects

He was the son of Shaikh Mubārak, one of the greatest scholars of the age, and younger brother of Faizi, the poet-laureate of Hindūstān.<sup>1</sup> He is famous as a historian but insufficiently known as a politician. The production of the Akbar Nāma is his greatest *tour de force* as a statesman, for behind it was a definite political motive. The first thing that strikes the reader in his style is not so much the outer phase of his grand phraseology in which he indulges, as the inner meaning which his allegorical narrative embodies. His ornate style serves to cover his political intentions as a practical administrator and to please people and win their sympathy, for he knew too well that to write in their accredited style and language would ensure better popularity and acceptance of his views. There will not be found wanting in his diction any adjectival phrase or title that was borne by the monarchs of Asia that he has not

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<sup>1</sup> Cf. Four other brothers Abul Barakāt, Abul Khair, Abul Makrīm and Abul Hasan (also called Abū Turāb)





Abu Fazl — the great historian and General of Akbar  
*Joan Edulion of Antiques Corporation*  
*Darbar, 1911*

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used it for his own sovereign, Akbar.<sup>1</sup> This shows that his style was not merely ornate but had a definite political significance, viz., to overawe the Persian monarchs and the Sultāns of Turkey and keep their heads cool against any aggressive thoughts. The Mughal Empire was the richest in Asia, and it was not unlikely that the two great rival kings might any day mature plans to lead an attack on India. The relations of the State with Turkey and Persia had drawn closer since

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<sup>1</sup> Cf. "Muhr'uddīn wal millat," "Mu'izz-i-Saltanat," Jāhan Panāh," Zilluliah," and "Sahibqurān" titles of his predecessors Tīmūr and his sons, rulers of Central Asia.

"Shahinshāh," "Imām," and "Imām-i-'Adil," "Muhtabid-i-waqt wa daurān," "Jamshid," etc. titles of Persian kings

"Khalifa" (with flexible terminology as "Khalifa-i-Ilāhī," "Khalifa-i-Zamān," "Khalifatullāh"), 'Amir ul Mu'minin," "Sultan ul Islām," and 'Ghāzī" titles of the Abbāsīd Sultāns of Turkey.

"Khāqān" - title of the emperor of China, subsequently adopted by all the monarchs of Asia

All these titles are to be met with in the Akbar Nāma and the Ā'm-i-Akbarī. The more important of them like "Āmir ul Mu'minin," "Imām i-'Ādil," Sultan-ul Islām" and "Sultan ul Muslimin" appear in the Infalibility Decree of 1579 [Badaūni, Vol II, p. 271.]

Some of them were recognised by contemporary historians like Nizāmuddīn Ahmad and Farihta, and were subsequently used by later chroniclers for their own sovereigns.

This aspect of Abul Fazl's style was first noticed by F. W. Buckler in his new Interpretation of Akbar's Infalibility Decree (JRAS, October 1924, p. 607). In this paper Mr Buckler has unearthed an entirely new conception of the interplay of politics and religion under Akbar.

Humāyūn's flight to and return from the latter. Not only did the Persian commissioned officers like the ambassadors and aides-de-camp visit the Mughal court at intervals, but that the Persian nobility and private citizens like traders, craftsmen, and among Persian intelligentsia poets and scholars, had swarmed the court. The visit of the Turkish Admiral Sidi 'Alī Re'īs to the court of Humāyūn, and his remaining there as the emperor's guest and personal friend until his death and the accession of Akbar, had opened a new chapter in the foreign politics of the State, and brought the two powers nearer in their relations. The Turkish Admiral during his long stay had seen the weaknesses of the State, with its numerous implacable enemies like Hēmū and the Pathān and the Rājput Princes, and was sure to report what chances the flag of the *Amīr-ul-Mūminīn* and the recognised *Khalīfa* of the Muslim world would have in India. Abul Fazl as a shrewd statesman foresaw the peril and the temptations of the rival kings against the Mughal Empire, and worked as a devoted servant of Akbar to ward off this danger by all possible means. It was due to this apprehension that his pen worked out a miracle in the shape of *Akbar Nama* which in its variety of information and display of the strength of the Empire is without a parallel in the history of the Mughal rule, and the like of which was not produced in the contemporary Persia. Abul Fazl's point of view was Indian as was that of Akbar. This Indian point of view is lurking in every page and loses its disguise in his praises of Akba .

A critical estimate of Abul Fazl and his work is given by Blochmann and Jarrett in their translation of the *Ā'in-i-Akbarī*. The former seems to have gauged better than his successor the trend of Abul Fazl's thoughts and his objective, and he has written strongly in support of Abul Fazl's merits as a writer and the chief historian of Akbar

Critical estimate of Abul Fazl's work as a historian

"His marvellous powers of expression fitted him eminently for the composition of a work like the Akbar Nāma and the *Ā'in-i-Akbarī*. His love of truth and his correctness of information are apparent on every page of the book, which he wished to leave to future ages as a memorial of the Great Emperor and as a guide for enquiring minds; and his wishes for the stability of the throne and the welfare of the people. . . shew that the expanse of his large heart stretched to the clear offing of sterling wisdom."<sup>1</sup>

Jarrett, while admitting that "the work will deservedly go down to posterity as a unique compilation," accuses Abul Fazl of flattery and florid style:

"His narrative affects a quaint and stiff phraseology which renders it often obscure, and continues in an even monotone, never rising or falling save in reference to the Emperor whose lightest mention compels the adoring prostration of his per, and round

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<sup>1</sup> *Ā'in-i-Akbarī*, Vol I, Preface, p vi.

whom the world of his characters and events revolves as its central sun."<sup>1</sup>

It may in fairness be admitted that his encomium as a chronicler has certainly transgressed all bounds of propriety and is even shocking to good taste, but seen from the eyes of a loyal and devoted servant of the Emperor it was not too much, nor was it offensive to the current taste and the custom prevailing at the two courts Jarrett, like so many others, sees the outer and more exposed surface of Abul Fazl's work, but does not adequately realise the political depth concealed under his parables.<sup>2</sup> The *Ā'in-i-Akbarī* and the *Akbar Nāma* are not two separate books The former is only a concluding

<sup>1</sup> Ibid., Vol II, p vi

*Note.*—This supports the view of Abul Fazl's political theory which has not been sufficiently realised by the learned critic Abul Fazl, as is already hinted, strives in every page to show to the world that Akbar was a mighty monarch on earth. Blochmann views it in a different light which is equally significant He observes that "we may pardon Abul Fazl when he praises because he finds a true hero" Vol I, p vi

<sup>2</sup> Abul Fazl is really resorting to description by parable or parallel instead of definition This practice is very common in the East, particularly among the Sufis and other mystical writers, and illustrated by the following passage from the Gospels

"All these things spake Jesus unto the multitude in parables, and without a parable spake he not unto them"  
[Mt. 13 34, also cf 13 10 16, 4 12, and Lk 8 10]

The motive of such a method is probably due to an attempt to escape the wiles of the legal mind (Cf Lk 10 25—30) The object

part of the latter. The first volume of the *Akbar Nāma* deals with the history of the house of Timūr down to Akbar's accession, while the second and the third are the chronicles of Akbar's own regime. The *Ā'in-i-Akbarī*, which properly speaking forms the fourth volume of the *Akbar Nāma*, is divided into five books, of which the first three treat of Akbar's domestic, civil, military, and judicial staff, and the elite of the court. The last two are devoted to a consideration of the social conditions of the people, their crafts, and literary achievements, more especially the Hindu philosophy and law, and Akbar's own thought which was gathered by Abul Fazl under ' *Precepts of Akbar* '

Abul Fazl was born in 958 A.H. and was first introduced at the court by Faizī in 982 A.H., when Akbar was enjoying comparative relief from his incessant wars after crushing his enemies, and warding off the danger that had in the beginning shaken the empire to its foundation.

Abul Fazl's  
birth and his  
coming to the  
court

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of Abul Fazl was similar, he had to face the ' *Ulamā* ' of three countries, Persia, Turkey, and even India, and it was necessary to give them no loop-hole. It may be doubted whether Abul Fazl derived his inspiration of the treatment of Akbar's kingship from the teaching of Jesus concerning the kingdom of Heaven, although he knew the Bible well and had translated the New Testament into Persian.

Cf. the statement

پایا میگویند انجیل آورده و دلائل برتالی گشته گرانیده ... و  
شیخ ابوالفضل به ترجمه آن مامور گشت -

[Bada'ūnī, Vol II, p. 260.]

A few days later he came again and presented to the Emperor a commentary on the '*Āyat-ul-Kursī*' (a chapter of the Qur'ān), and was much praised at the court for his intelligent exposition of it. Badāūnī remarks that though people said that it was the work of Shaikh Mubārak, Abul Fazl was complimented in the assembly.<sup>1</sup> His other important works are the "*Āyār-i-Dānish*" (touch-stone of knowledge), and the *Ruqqa'āt* (letters), which have been lithographed, and are still widely read in India.

He was incorruptibly honest in the public services, and was devotedly attached to the Emperor. By his sheer wisdom and gifts of intellect he

His public policy, character, and death. rose to the high rank of Minister of the State, and became a favourite

with Akbar. He was a rare combination of a profound scholar, a great Munshī, a distinguished historian and a writer on state-craft, splendid statesman, a brilliant administrator, an able general and an accomplished courtier, and his house like that of the *Khān-i-Khānān* was distinguished for military service.<sup>2</sup> Among the several aspects of Abul Fazl's public life his foreign policy, which he pursued as Secretary of State for foreign affairs, is of special political import-

<sup>1</sup> Badāūnī, Vol. II, p. 198

<sup>2</sup> Cf. Abul Fazl's son 'Abdurrahman distinguishing himself in the battle of Talingāna and defeating Malik 'Ambar and capturing his territory. He also received the title of "Afzal Khān" from Jahāngīr for his military services.



ance He was in the Cabinet of Royal Ministers, i.e., those who had portfolios, and controlled both, the House of Commons and the House of Lords, of which he was the chief organiser. He has mentioned both these institutions as *دارم* and *دارخاس* under the *Ā'in-i-Bār*. As a powerful chief Minister of Akbar, his relations with the fresh bands of visitors from foreign and allied countries were always very delicate. The merchant class and other influential units, comprising ambassadors, Sūfis, 'Ulamā, and the political propagandists in the garb of innocent people, used to visit the court of Akbar in large numbers. The houses of Abul Fazl, Faizl, and the Khān-i-Khānān, were among the chief places of resort where the new-comers used to take shelter on their first arrival. These three personalities were renowned throughout the country for their hospitality and generous reception, without bias of religion, caste or creed. Abul Fazl had another delicate duty of introducing political emissaries to the court, and commending them to the notice of Akbar according to the dignity of their office and rank. The impression that they thus carried with them of the extent of the splendour of the court, and the strength of the Empire, vitally rested on Abul Fazl's shrewdness in the performance of his task. His drafts on questions of peace, alliance, and warfare, and on various social and political points of first rate importance, on which the welfare of the State materially depended, are simply marvellous, and give an impression that he was not merely a Persian scholar or a *Mulla* of the 16th century, but a clear-headed politician, and

one of the wisest and far-sighted statesmen that the world has seen in the modern times. His letters to the monarchs of Persia, Turkey, Europe, and Central Asian States, are preserved in the contemporary and later records, and may be read by the students of political history with material advantage and gain. He was in command of the army of Deccan in 1006 A.H., and before this had fought many a battle with a skill and tact which had endeared him to Akbar. In 1011 A.H., when he was returning from Deccan, on being recalled by the Emperor, he was murdered by the men of Rājā Bir Singh, a Bundela Chieftain, whom Salīm had deputed to this nefarious task, on the ground of Abul Fazl's suspected infidelity to himself, as being a cause of bringing him into disfavour with Akbar.<sup>1</sup> He was generous and large-hearted and was kind to all his friends and foes alike

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<sup>1</sup> Akbar on hearing of his death was moved to tears and did not take food for two days. He felt his loss more than that of his own son, and said, "O Salīm, if you aspired to be king, you should have rather killed me and not Abul Fazl." No one had actually dared to carry this news to him, and it could only be conveyed through a symbol. His grief and attachment can also be estimated by the following elegiac verse which he is said to have composed and often recited in the open court

شہنشاہ ما از حق بیعت دور سوی ما آمده

ز احتیاجِ بای یوسی بی سردیا آمده

No other instance of such a consideration and love for a servant can be quoted in Mughal history

His character as described by the author of *Ma'āsir-ul-'Umarā* was that he was of lofty ideals, and wished to live at peace with all men. A great point in his character was that he did not accept a title, although his own brother was "*Malik-ush-Shu'arā*," and other officials and dignitaries were distinguished by "*Khān*," "*Mulk*," "*Sadr*" and similar titles

His views on religion like his brother, Faizi, by the scrupulous and orthodox section as a free thinker and an atheist, and is said to have betrayed Akbar from the luminous path of Islām in conspiracy with other free-thinkers and pantheists at the court.

His style in the *Akbar Nāma* materially differs from that of his other works like the '*Ayār-i-Dānish*, the *Ruqqa'āt* and his own autobiography which he appended to the third volume of the *Ā'in-i-Akbarī*.<sup>1</sup> The language of the *Akbar Nāma* is not simple. The sentences are involved, and full of parentheses, in whose many

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<sup>1</sup> This point is very significant as showing that in the *Akbar Nāma* he adopted a peculiar style suited to his purpose and political need, e.g., his letters to refractory officers and unwilling *amirs* are couched in threatening language with a patronising tone, and a clever phraseology suggesting promotions and rewards without committing himself or his master to their fulfilment in any way. The conclusions drawn on this basis by English historians are very shallow and superficial. They have missed a great point and entirely misunderstood the significance of Abu. Fazl's diction. They go to accuse him of floridity and bombast rather than

intricacies the sense is often lost. The construction which he uses is somewhat of a peculiar nature, and seems to be his own invention.<sup>1</sup> Often he goes to some four or five hundred years back, and uses the old and almost obsolete Persian words and compounds in the manner of Firdausi to the exclusion of the current and more accepted ones. At other times he adopts high-sounding constructions and words of learned length emanating from Arabic vocabulary, and a long train of adjectives which were used in his day in classics. His style in works other than the *Akbar Nāma* is that of an average *Munshi*, and though ornate and priggish occasionally, is in accordance with the established usages, and is on the whole

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appreciate his point of view. Vincent Smith for example observes

“His prose style as read in Mr Beveridge's translation of the *Akbar Nāma* is intolerable to me. Simple facts are wrapped in a cloud of almost meaningless rhetoric and an indelible impression is produced on the mind of the reader that the author lacks sincerity.”

[*Akbar, the Great Mogul*, p. 416.]

This same fact shows that he used a diplomatic language purposely in this work, and it was not his real style.

<sup>2</sup> There are certain works of approaching similarity like the *Tārīkh-i-Wassāf*, and the *Tauqī'āt-i-Kisrā* to which the *Akbar Nāma* may be said to correspond in a general way of floridity and lengthiness of phrases, but not in the formation of its compounds, use of verbs, and construction of sentences. It is therefore hard to suggest a parallel from among the known works of Persian language before or of his time, which bear the same sort of phraseology and construction.

easy and graceful Some common features are summed up as follows :

- (a) Unrestricted use of kindred words with rhythmic force .

<sup>1</sup> که نامهای جمیع ارباب ملل و نحل  
و اصحاب دین و دول مشغول و معین و مدلل  
و مبرهن است -

- (b) Use of parallel words and phrases :

<sup>2</sup> مکتفی و محبتک نسبت که درین عالم  
ناسوت که مراب عالم لاهوت است همج چمر  
بر محبت فانی نسبت و همج امری بر مودت  
لانی نه -

- (c) Use of adjectives with opposite attribute  
(known as figure antithesis) :

۱ - خصوصاً آن پیر سال جوان عمل  
۲ - پیر صورت جوان سمرت  
۳ - کهن سالان پیر رسیده

<sup>1</sup> *Maktūbāt : Abul Fazl*, p 29, A S B Calcutta 1827

<sup>2</sup> *Ibid.*

<sup>3</sup> *Ibid* pp 28-39

(d) Use of long Arabic compounds and phrases in Persian constructions :

- ۱<sup>۱</sup> - خصوصاً آن سلطنت مآب خلاف  
 قنات مرورد بکلمات معنوی محکم مراسم  
 عسوی المستغنی عن التوضیف و المعرف  
 ۲ - که دختر بی واسطه مشهور فی الاکباد  
 والاطراف المستغنی عن الاوصاف...الح

(e) Use of Persian words and phrases for the sake of agreement with rhyme so as to make the diction ornate :

- ۱<sup>۲</sup> حکمت مآب فطانت آفتاب حوی شمس  
 حقیقت اساس واقف مواقف معارف و معانی  
 سالک دور بینی و گاردانی برده کشای عوامین  
 حکمت الهی نکته دان رموز سمدی و  
 سناهی...الح  
 ۲ - حکم نامی مخلص گرامی مدو  
 مکرمان رنده لیمان حکم ابوالفتح گیلانی  
 اربن سرای فانی و سنگای ظلمانی...الح

<sup>1</sup> Ibid., pp 29-39.

<sup>2</sup> Ibid , pp. 40-41.

(f) In the same sentence the writer puts himself at will sometimes in the first person and sometimes in the third :

و صاحب و مسرت آن و حید الدھر را از حدای  
مهربان مسألت میماند و در لوازم دوستی از خود  
سرمدی نسیب حضور و عیب نکسان چه گویم که  
دروغ گفته باشم

No other history of the reign of Akbar, or of any other Mughal emperor, was written on so elaborate a scale as the Akbar Nāma.<sup>1</sup> Nizām-uddin Ahmad and Farishta both compliment Abul Fazl on its production, and with acknowledgment to him derive their information on the period of Akbar from his work. Abul Fazl's privilege as a high official gave him access to all the open and secret records of the State as well as Akbar's personal and domestic documents, which gave his work a precision and minuteness beyond the reach of other historians. Such a detailed minute-book of Akbar's regime, comprising of statistics and gazetteer, and supplying varied information on the social, political, religious literary, judicial, civil, military, agricultural, and economic progress of the country, is without a parallel in the whole history of Hindūstān.

<sup>1</sup> Ibid., p 94

<sup>2</sup> The one approaching instance is *Shāh Jahān Nāma* of 'Abdul Hamīd Lāhorī, which is but a copy of *Akbar Nāma* on a small scale

There seems to be some basis for the compilation of the *Akbar Nāma*. Some hold that Albirūnī's India is the basis of this work. Others

Basis of Akbar  
Nāma sug-  
gested to be  
(1) Albirūnī's  
India or (2) Fir-  
dausi's Shāh  
Nāma

think that Firdausi's *Shāh Nāma*<sup>1</sup> might be a probable incentive to Abul Fazl for his undertaking this huge task. There seems to be no doubt that there was some ideal before the

mind of Abul Fazl, which prompted him to undertake this work. In both the suggestions there is some truth which imparts colour to the pages of the *Akbar Nāma*. In Albirūnī's India, we have a detailed description of the Hindū philosophy, sciences, and social and religious cults with occasional contrast with the Muslim and Greek doctrines. In Abul Fazl's work too, we find chapters devoted exclusively to a consideration of the Hindū law and philosophy and other social and religious customs, with almost the same zeal.<sup>2</sup> Similarly we have in Abul Fazl's work certain internal points which closely resemble those in Firdausi's *Shāh Nāma*. The most obvious is the spirit in which the authors undertook their task. Firdausi idolized his hero and worked more for the love of his country than for the reward in money. The same applies to Abul Fazl whose national feeling and devotion were no less than Firdausi's.<sup>3</sup>

<sup>1</sup> This was suggested to me by Prof F W Buckler

<sup>2</sup> Cf, chapters IV and V of Vol III, of the '*Ā'in-i-Akbari* exclusively devoted to Hindū religion and philosophy

<sup>3</sup> It may be noted that the satire of Firdausi on Sultan Mahmūd was only an after-thought and was the outcome of the shock of despair which he met with in his old age by reason of the non-fulfilment of the promise made to him by the Sultan



In addition to the above two suggested models there is in the opinion of the present writer one which, in its diverse points of resemblance, recommends itself much more strongly than any other yet known, and it is the *Zafar Nāma* of Sharafuddin 'Alī Yazdī. Abul Fazl now and then refers to it in a manner which suggests that he aspires to compete with Sharafuddin, and to write his *Akbar Nāma* after the style of *Zafar Nāma*. He also compares one phase of his narrative with that of Sharafuddin, drawing a parallel between his description and that of himself. There is a significant passage in which Abul Fazl tries to show that Akbar was greater in kingdom, and his wealth and booty were many times more than Timūr's.<sup>1</sup>

<sup>1</sup> Cf مولانا شرف الدین علی یزدی در شرفنامه در مجاررت حضرت صاحبقرانی که در هند مظهر آمد شرح مالحقات بہادران لشکر و عظیم وائی ہندوستان چگونہ بیان می کند و بتفاہر مرتوم می سازد کہ صد و بیست نیک جنگی مران جنگ عظیم بتصرف اولیای دولت در آمد و بر تاریخ دانان مہر حال وائی آن زمان روشن است کہ نہ نسبت ہمہ کدام پایہ را داعی و دریں کار نامہ عبرت افزا (یعنی اکبر نامہ ۱۲) کہ انہکی از پہار گزارش یافت ہوار و پانصد نیک ہندستان مرسل پذیران ہرگاہ والا در آمد سایر معاملات را ادریں قیاس میتوان کرد و کہیت خراین و سایر اسباب و آلات فرمان روائی خود کجا بفہار در آید -

[Akbar Nāma, Vol II, p. 44]

Abul Fazl's own language suggests that there is a veiled desire on his part to write out a record of the glorious achievements of Akbar on the battlefield, and to proclaim him as a mighty king upon earth, more than was accomplished by Sharafuddin for his sovereign Timūr. The same extract is suggestive of the fact that Abul Fazl attempts to compare Akbar in all aspects of his government with Timūr, and himself with his historian, Sharafuddin 'Alī Yazdī.

Many a title like 'Sāhibqirān,' 'Abul Fath,' 'Jahān Panāh,' 'Mu'izz-i-Saltanat,' 'Muhi-ul-Millat,' etc., which Abul Fazl uses for Akbar, is evidently taken from the *Zafar Nāma*. Again there is the closest similarity between the two titles.<sup>1</sup> All these points in the shape of external and internal evidence are so many proofs of *Zafar Nāma* being the basis of *Akbar Nāma* that it cannot be thrown out of consideration.

*Albirūnī's India*, on the other hand, is in Arabic, and is not the history of any king or government.

Reasons why  
*Albirūnī's India*  
and *Shāh Nāma*  
cannot  
be the basis

It is a description of the Hindū thought in all its phases, undertaken at the suggestion of Abu Sahl 'Abdul Mun'im of Tiflis, and written for and dedicated to nobody. It is thus a work of love and a research of high order unlike the political stuff and the statistics of a historian whose object, in the case of Abul Fazl, was to please his sovereign and to make it a political success. Similarly the *Shāh Nāma*, which is in Persian verse, cannot be compared with Abul Fazl's prose-work, except in the one major phase already noticed.<sup>2</sup> Besides, there are certain minor points which, though in common with the *Shāh Nāma* and the *Zafar Nāma*, assert themselves more in favour of the latter

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<sup>1</sup> Abul Fazl seems to have given the title of *Akbar Nāma* to his work in imitation of Sharafuddin 'Alī's *Zafar Nāma* (also called by some *Timūr Nāma*).

<sup>2</sup> Vide p. 244 supra

## CHAPTER IV

Tennyson says in his notes to his poem on "Akbar's Dream" that "his tolerance of religion

and his abhorrence of religious persecutions put our Tudors to shame.'  
 Akbar's religion, policy, and character

Akbar in the first part of his reign was a good Muslim, and there was nothing objectionable in his beliefs and practices. After the arrival of Abul Fazl and Faizi at the court, a change in the former beliefs of Akbar began to creep on him slowly. Rāja Bīr Bal introduced sun-worship<sup>1</sup> which gradually led to fire-worship, in pursuance of the doctrines preached by the Zoroastrians at the court. The sacred fire was kept by Akbar and committed to the care of Abul Fazl.<sup>2</sup> Akbar is said to hold the

<sup>1</sup> Badā'uni, Vol II, p 260, cf the statement

[و بیور بر خاطر نشان ساخت که چون آفتاب مظهر تمام است .  
 و دروغنی عالم و حیلت عالمیان را بسته بلو پس لایق عبادت و تعظیم  
 باشد الخ ]

<sup>2</sup> Ibid , p 261 [Cf

[ فرمودند که آنرا را با اهتمام شیخ ابوالفضل بیور بر روی منبر عظیم که  
 آنکه در ایقان - همیشه برپای بود دائم القیام چه در شب چه در روز  
 محفل نگاه می داشتند بایستاد ]

belief that fire was a symbol of God, and a light from His many lights. That was why all the court rose up in silence when the lamps were lighted. The great charge against Akbar is his religious tolerance and the introduction of *Din-i-Ilāhī*, which led to a stoppage of exclusive attention being paid to Muslim rights. Such a measure brought ready disciples from all quarters and communities of the empire into personal touch with Akbar. The scope of this new religion, of which he was the head, was so wide and its principles so absorbing that all different creeds and sects were represented at the court,<sup>1</sup> and every one, while advancing fearlessly his own theory, saw it embodied in the new faith. How far it was the real belief or policy of Akbar could be judged from the answer once given by him when a question was put to him on the ambiguity contained in his monogram "*Allāh u Akbar*" which served as the royal seal, and was also engraved on his coin. According to Badaūnī, Akbar was greatly displeased, and said, 'it was self-evident that no creature in the depths of his impotence could advance any claim to divinity.' His court through the propagation of *Din-i-Ilāhī*

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<sup>1</sup> Abul Fazl states that the court of Akbar was overcrowded by the Jews, Sūfis, Christians, Buddhists, Jains, Brahmins, Sunnis, Shī'as and Zoroastrians and heated discussions among doctors, preachers, and philosophers of every sect occurred at evenings, and were zealously attended by the emperor

<sup>2</sup> This means 'God is Great,' but can also be construed as 'Akbar is God'

was thronged by people of all shades of opinion which he tolerated and even encouraged. Whatever his real sentiments might be, it is noticeable that he took special care that his countenance should express nothing but satisfaction and zeal for all that was preached or brought to him. Badāūni and other devout Muslims were shocked at these innovations, and held Faizi and Abul Fazl responsible for all such heresies. This policy of Akbar was the secret of his success. His aim was to prepare the ground for a great national ideal, the unification of India, by bringing the two imperial religions of his empire under the yoke of one symbolic truth. He thus laid the foundation of Indian nationalism by a silent but vigorous appeal to the sons of the soil to discard their long-cherished apathy towards the Muslim invaders who had entered Hindūstān as victors in the first century A. H. The idea of untouchability or *malīch*-ness of a Muslim had taken root in a different soil under political exigency. It was a sort of social boycott, organised and preached by the leaders of a community against foreign intrusion, which in the course of time took a religious turn, and has never since relaxed. The policy of inter-marriage was in effect a vital part of *Dīn-i-Ilāhī* introduced into the system to bridge the gulf that separated the two great communities and to wipe away the prejudices of each. He knew as a practical politician that if he were to rule in India with more stability than was the lot of his father and grandfather he could not but be at peace with the powerful Hindū chiefs

and win the heart of all his subjects. This is what Abul Fazl held in his public policy, and carried it to Akbar, who, being of the same views and temperament, worked it out in its minutest details. The motive underlying *Din-i-Ilahi* and the *Infallibility Decree* was exactly the same in its nature and scope. The latter only supplements the former. Through the first he sought to bring people of all sects and creeds, particularly the Hindūs and the Muslims, well-nigh to his person, nearer even than their own priests. It was evident that this end could only be achieved through his spiritual headship which every disciple in his dutiful submission was naturally to regard above that of his *gurū*. As this institution was surely to receive no countenance and popularity among the Muslims he had recourse to the *Infallibility Decree* by virtue of which his decisions were binding on his co-religionists in cases where Muslim opinion was divided.<sup>1</sup> The decree was drafted by Abul Fazl's father, Shaikh Mubārak, in consultation with five other great jurists of the State. He was by nature not a politician, and showed no talents as such. The reason why he was put to this task was simply due to his profound learning, by virtue of which he was held in the highest esteem by the students of Muslim jurisprudence as well as by the public. This again was a political move to inspire confidence in the people. The hand of Abul Fazl and Faizi could well

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<sup>1</sup> Vide Buckler, "Infallibility Decree, ut supra, pp 592, 594 and 607

be seen working from behind the screen. The first and most direct result which the two brothers contemplated to achieve by this measure was to make the Mughal Empire independent of the religious headship of Turkey on the one hand, and to gain the allegiance of the Hindūs on the other, through the institution of *Din-i-Ilahi*. The scheme worked well, and laid the first key-stone on which the subsequent sovereigns and nation-builders have attempted to raise the super-structure of Hindū-Muslim unity. The marriages of Akbar and his son, Jahangir, with the daughters of the powerful Hindū Rājas, served as a great and potential step in that direction. In short, this policy combined with the religious tolerance, and strengthened by the *Mahzar* (the Infallibility Decree) was the biggest move on national lines for the Unity of the Indian Empire.

His character, like that of Abul Fazi, was more of a modern statesman of Europe than a contemporary monarch of Asia. He was a keen observer of men, and a good judge of their worth. He knew, more than any other king of his line did, the virtues and the shortcomings of his officers, and with confidence entrusted them with duties according to their proper worth and capacity. He also reposed trust in his servants, and refused to hear any ill of them, nor took heed of the same until the reports were persistent, and he satisfied himself on all points concerning them. As a result of this policy he had less enemies to fear and more friends to rely on. All these features were the key-note to his success as

an administrator, and were a cause of the downfall of the Mughal Empire when neglected in their entirety by Aurangzeb and his successors in India. All through his life he was as much anxious to extend the boundary of his empire and to bring peace and prosperity to the people as to give patronage to Persian letters. So many scholars and poets had assembled at his court that no other instance of such assemblage is known to history since the time of Mahmūd of Ghazni, except that of the present Nizām whose patronage and love of letters has drawn to his court a galaxy of scholars which has made Hyderabad a famous seat of learning in the East, and revived, once again, the glories of the great Mahmūd and Akbar.

With the array of fine delicacies introduced into Persian composition came the niceties in penmanship or what is called *khat*. It grew as a sequel to the patronage offered to Persian prose and poetry, which necessitated the works of the best authors to be written down with as much elegance and elaboration as their quality demanded.<sup>1</sup>

Some literary  
features of his  
reign (i) *khat*  
(calligraphy)

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<sup>1</sup> Cf. the huge volumes of poetical works like Firdausi's *Shāh Nāma*, Nizāmi's *Khamasa*, Khusrāu's mamawī *Duwairāwī*, Khāzr *Khān*, Jami's *Yūsuf u Zulaikha*, Fāni's *Naldaman*, and *Razm Nama* and other similar poems were copied by scribes in elegant hand with profuse illustrations, at Akbar's order

Also, sundry works on history and fable like *Tārīkh-i-Aīfi* (a huge work covering 668 folios of large foolscap size), *Dās tārīkh-i-Amir Hamza* (in 12 volumes), *Tārīkh-i-Krishna*,





THE MAN WHO WAS THE FIRST TO  
USE THE WORD "STAKE" IN THE  
SOUTH

1

1

24

100

This process naturally led to a widespread taste among people for beautiful handwriting which soon came to be regarded as a fine art and an essential part of a scholarly and cultured gentleman. A good many instances can be quoted of poets and prose-writers who were also good calligraphists. The official correspondence with the Persian court and other allied countries of Central Asia, as also with the independent native States of India, was conducted in the Persian 'nasta'liq,' and the several scribes vied with one another in achieving elegance, neatness of letters, and beauty of curves. In fact the post of *Munshi* (scribe) under the Mughal sovereigns, was considered as a special prerogative of and was reserved for schol-

*Zafar Nāma* of Sharafuddin 'Alī Yazdī, and *Dārāb Nāma* (a story-book like *Dāstān-i-Amīr Hamza*) were similarly written in a beautiful hand. In the estimated 12 to 15 thousand volumes of precious manuscripts in his library, a good many were caused to be re-written in elegant 'nastikh' and 'nasta'liq'. Similarly in Fāni's library of 4,600 volumes most of the MSS were contemporary productions on which he had, according to Badā'uni spent large sums of money of his 'jāgir'. The activities of the general public and at the court of the *Khān-i-Khānān* can easily be guessed. Smaller works on romance and love, and selected poems of authors were often caused to be written on fine silky paper the ground of which was perfumed and besprinkled with mica and gold dust. Cf., Faizi, 'Urfi Badā'uni, Abul Fāzi, Nishtarī and others, who were expert calligraphists. For detailed information refer "*Risāla-i-Khush Nawisān*" by Khālifa Shāikh Ghāzī Muhammad 'Ashtī qalam Akbarshāh!

[B.M. MSS., Or 1,881]

ars who could also write a beautiful hand. This was the greatest impetus given to the art of calligraphy

This may be said to be one of the  
 (u) 'Inshā'  
 letter-writing) chief factors which produced a general  
 taste for calligraphy. It was divided  
 into two main branches :

(a) official correspondence, and

(b) private correspondence

The holder of the first was technically called a *Munshi* who was qualified as a poet and a prose-writer, and could readily recall to his memory, as occasion demanded, appropriate verses from standard authors. As such the *mansab* of a *Munshi* was a very responsible one, for upon his diction depended largely the impression of the power and greatness of the State he represented. His document was judged at the rival courts on its face value, that is to say, on the dignity of the language employed, the high tone of rhetoric displayed, and the powerful manner in which the object was expressed. Upon these the success of the document virtually depended. There was the rank of chief-*Munshi*, or secretary of correspondence, who was the head of all other *Munshis* in different administrative branches. The desire to hold the office of a *Munshi* occasioned keen competition among rival candidates as to who could express himself well, embracing all those qualifications and attributes that were essential for letter-writing. The second, viz. private correspondence also contributed no less than the first towards the growth of penmanship. Every one writing a letter to his friends, a pupil





to his teacher, a son to his father, and a poet to his other colleagues, observed all possible neatness in his diction, and endeavoured to produce as beautiful letters as he could so as to attract the notice of the addressee, and to create a good impression upon the reader

This branch, though strictly speaking does not come under literary advancement, was closely allied with penmanship. A good calligraphist was also a good painter, who could successfully illumine the works he copied

(iii) 'Naq-qāshī' (drawing).

Khwāja 'Abdussamad, who was an expert calligraphist and known as *shitrin qalam* (sweet pen) was also a skilled painter, and produced many volumes, at the order of Akbar, richly illumined with pictures. Bihzād<sup>1</sup> was another who in conjunction with Khwāja 'Abdussamad produced *Dārāb Nama*, a story-book, profusely illustrated with scenes and pictures of men, women, birds, and other animals. Abul Fazl names 17 best painters out of 100, who had assembled at the court. The son of Khwāja 'Abdussamad also was an equally skilled draughtsman like his father. According to Badāūni the father had written on both sides of a poppy seed, "Qulhuwallāh" the third verse of the Qur'ān from the last, and the son

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<sup>1</sup> The Bihzād family is conspicuous in the history of the Mughal Fine Arts in India. The senior Bihzād, who was a contemporary of Babur, had earned a name which went forth as a guarantee that the work was a faultless production (Vide Babur's comment in his Turki autobiography, *The Babur Nama*, on Bihzād's drawings).

had shown his marvellous powers by perforating eight holes in the poppy seed and drawing a thread through each. He is further stated to have drawn the picture of a cavalier with all his retinue and necessary equipment, on a grain of rice.' Mulla 'Alī Ahmad Nishānī was another famous artist whose engravings on stone were renowned in Central Asia, and fetched a high price in Khurāsān, 'Irāq, and Central Asian States.' Muhammad Husain Kashmiri, Daswant, Bisāwan, and Hari Bans, were other distinguished painters and calligraphists. The first is better known by his title of *zarrin qalam* (gold pen). The second who was a pupil of Khwāja 'Abdussamad is said to have excelled his master in certain aspects of drawing. Akbar, noticing his artistic bent of mind had put him under the special care of the Khwāja for training. In fact a separate school of painting had been founded through Akbar's

<sup>1</sup> Badā'uni, Vol III, p 310 [Cf., the statement

عریف نام دارد وند خواجه عبدالصمد مصرور از جوانان نورسوده  
 هر حسن خط و تصویر به نظر است و مشهور است که پدرش در یک  
 طرف دانه عطفانی سوراخهای تمام درست جوانا نوبه و طرف دیگر  
 نیز از این سوراخ و عریف پدرش در یک دانه عطفانی میگویند که هفت  
 سوراخ بزرگ کرده و تکهها فراوان کنانده و در دانه برنجی صورت  
 سرباز مسلح و جامه داری در پیش مع دیگر غرضیات از توابع و غیر  
 و چوکی و گویان نقش نموده

<sup>2</sup> Ibid pp 349-50 [Cf.,

موتلا علی احمد... که امروز نقش نگین او کزنامه روزگار است  
 و هر مرانی و غرضانی و ملوایان انهر که او را به پیش و تهری می  
 بود... هر چوین خطوط به طولی دارد و هر انشا و اما به نظر





Picture from the *Bahārīstān*  
 Artist: *Abas*





شش و پند جسته  
آتش در کوه

کوه در کوه  
تو در کوه

کوه در کوه  
تو در کوه

کوه در کوه  
تو در کوه



A group of people in a village square, with a man in the foreground holding a large, dark, curved object, possibly a shield or a large bowl. The scene is set in a village square.

patronage, which combined the requisite attributes of Persian and Indian painting.<sup>1</sup> The remnants of such drawings on the walls and galleries of the royal buildings at Fathpūr Sikrī,<sup>2</sup> and in the forts of Delhi and Āgra,<sup>3</sup> survive even to this day. The moving figures<sup>4</sup> of soldiers, horses, and elephants on the pavement of the Pachchisi hall, where Akbar used to play chess, the romantic scenes depicted on slabs of marble in the Panj Mahal (a five-storeyed building at Fathpūr), the life-like sketch of nine men rowing in a boat, painted on a wall in Akbar's bed-chamber at Fathpūr Sikrī, and similar other representations on the balconies of the audience-halls of Āgra and Delhi, the royal baths, and on the screens of his private chambers, are preserved in the collections of the Lucknow, Delhi, and Calcutta Museums. The imaginary scenes of Heaven and Hell, and symbolic figures of angels representing the fall of Adam and the fate of man, were also depicted on a fresco in Fathpūr-Sikrī. Akbar was thus a patron not only of Persian prose and poetry but also of art and calligraphy.

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<sup>1</sup> Fergusson, *History of India and Eastern Architecture*, Burgess, 1910

<sup>2</sup> E. W. Smith, *The Moghul Architecture of Fathpūr-Sikrī*, Allahabad, 1894

<sup>3</sup> E. W. Smith, *Moghul Colour Decorations of Āgra*, Allahabad, 1901. Also Of Sayyid Muhammad Latif. *Historical and Descriptive Āgra*, Calcutta, 1893.

As a result of his generous policy and kindly disposition towards people of all sects and creeds,

His death. coupled with an extraordinarily liberal patronage of every branch of art and science, he had made himself endeared to the general public, and was respected by all. His death came as a shock to the poet, scholar, architect, painter, and scribe, who all felt it as a personal loss. Mr Haidar Kāshī on hearing of it uttered offhand the following hemistich which, curiously enough, is also the chronogram ingeniously devised :

الف کشید ملایک رنوب اکبر شاه

He died in A H 1014, leaving an organised, prosperous, and extensive empire to his son Salīm, afterwards Jahāngir, and was mourned by the country far more than any other monarch of his line that ever sat on the throne of Delhi. He was a signally humane and many-sided personality rare among the rulers of Hindūstān

<sup>1</sup> The year of his death is to be found in the numerical value of the letters in 'رنوب اکبر شاه' less the value of 'الف,' as follows

$$80+6+400+1+20+2+200+300+1+5=1015. \quad 1015-1=1014$$

This extempore composition as given by Dāghlātī (B M MSS., Add. 16,729, fol 40b) is indicative of the wonderful progress made in the art of poetry and chronogram under Akbar.



These two figures are among the *Nine Gems* of the court of Akbar, who are known by the familiar name of *Nauratan* to the Indian public. The

less educated class assigns to them  
 His *Nauratan*  
 (1) *Mulla Du*  
*Piyāza* (2) *Raja*  
*Strhal*. numerous stories of wit and humour,

which have been handed down from generation to generation. But the historical truth about these men, so far as it could be ascertained from the contemporary literature, is the following. The former, *Du Piyāza*, was known as such from his fondness for a dish—*du Piyāza*<sup>1</sup>. (two onions) which was prepared with two seers of onions and ten seers of meat, with spices added to them. He is reputed as a celebrated wit, and nicknamed *Du Piyāza* by Akbar's courtiers. He was an Arab, and well-versed in Arabic prosody and literature whence his title *Mullā*. He had a wonderful memory, and remembered by heart hundreds of verses and maxims which he recited on every occasion. He came to India in the train of one of Humayūn's generals, and stayed at Āgra where he learned colloquial Hindi, in addition to his knowledge of Persian which he already possessed. He was a personal friend and a favourite of Akbar, and retained his position as such for ever. Tradition has it that he loved to ride on a lean horse which would almost be reeling underneath the burden of his master and thereby provided the citizens with enormous fun. One loves to picture him dressed in quaint

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<sup>1</sup> *A'in-i-Akbari*, Vol. I, p 60



accoutrements, riding on a lean Arab. He loved mirth, and notwithstanding his witty disposition he had something deep and profound underlying that gay exterior. His wit was the fruit of a lifetime's quest after wisdom. Probably after a thorough study of philosophic problems of life and death and destiny, he thought that nothing was better than joy and love and peace. He was simple as a child and generous in the extreme. He cared little for gold and silver. All that he got from the court of Akbar he distributed among the poor and destitute before he reached home. Children were fond of him, widows prayed for him, and the orphans looked to him with filial love. He was the help of the helpless and the friend of the needy. He was thus irresistibly an attractive and lovable character with but few wants and desires of his own.

Birbar or Birbal, whose real name was Birhamdās, was a high caste Brahman of the Kalpi district. He came to Āgra in search of employment in the early days of Akbar's coronation, and was admitted into the court among the king's personal staff. He was a shrewd young man with gifts of comradeship and quick wit. Within a short time of his service he became well-known at the court for his repartees and humour, and attracted the attention of the king in person who was so pleased with his contests of wit that he conferred upon him the title of "Kutub Rai" (king of poets) to match with that of the Persian

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<sup>1</sup> Badāuni, Vol II, p 161

poet, Ghizālī Mashhadī's *Malik-ush-Shu'ārā*. In the year 980 A.H., when the fort of Nagar Kōt was conquered by the king's forces led by Husain Qulī Khān, Akbar was pleased to confer upon Birhamdās the title of Rāja, calling him Birhar (which Badāūnī interprets into *Bahādur*, meaning *brave*), and appointed that district as his *jāgīr*, to maintain his rank. He became in the course of time Akbar's confidant, and exercised greater influence upon him than the Mullā. His *mansab* was *دهم خاص* (king's own courtier).

Other luminaries of the *Nauratan* were (1) Faizī, (2) Abul Fazl, (3) Mirzā Tān Sēn, (4) 'Abdurrahīm *Khān-i-Khanān*, (5) Rāja Todar Mal, (6) Hakim Humām, and (7) Rāja Mān Singh, all of whom, except the last three, have figured in these pages. The Hakim was the chief physician

(3) Hakim  
Humām

of the king's *harem*. He was a man of great ability, culture, and wit, and was reputed to charm the whole assembly by his presence and animated talk. Being in full confidence of the king, he was also in charge of the royal kitchen, and was addressed by Akbar as *Mir Bakawal*. His post was a very responsible one—especially in those days when plots were hatched and attempts on the lives of kings were not infrequent.

Rāja Todar Mal was in the Finance Department of the State, and served under Muzaffar Khān and Shihāb Khān, the two revenue experts, for some years before his talents and worth became fully known to Akbar.

(6) Rāja Todar  
Mal

He thoroughly overhauled the *malguzari* system of the Province of Gujarāt, and made a settlement of the land revenue, by virtue of which the province yielded six times more than what it did before. He was subsequently appointed Governor of the Province in the year 985 A. H. He was also in charge of the royal Mint at Gaur (Bengal) for one year in 983 A. H. The general principles of his reforms have been described by Abul Fazl in the *Ā'in-i-Akbarī*, Vol. II. In Northern India too he successfully revised the assessment of the land revenue in several districts like Āgra, Fathpūr, and Shāhābād. He was an able general besides, and tactfully quelled several rebellions in the State, and showed great statesmanship in Bengal.

Man Singh was the adopted son of Rāja Bhagwān Dās, heir-apparent to Rāja Bihāra Mal of Ambār (Rājputānā). He entered the service of Akbar soon after his accession to the throne, and became a relation of the Emperor through ties of royal marriages with his house. In the year 970 A. H., when Akbar was on his way to Ajmēr to visit the shrine of the holy saint Khwāja Mu'inuddīn Chishtī, Rāja Bihāra Mal came to greet the Emperor at Deosā and offered him his eldest daughter in marriage. This was a great event in the history of the social life of India, and laid the first brick of the structure of inter-alliance of the two most important communities of the Indian Empire.<sup>1</sup> On Akbar's return from

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<sup>1</sup> Also cf., Akbar's second marriage with the daughter of Rāja



Akdeniz - Sultan Kaya  
 Guest House

Ajmër, the marriage was solemnised with great rejoicing on both sides, and contributed to the solidarity of the Indian nation. This lady subsequently became the mother of Jahāngir. Two decades after this historic occurrence, Mān Singh's sister was given in marriage to Prince Salim, afterwards Jahāngir. Due to these circumstances Mān Singh excelled all others in prestige and rank, and his personal influence on Akbar was enormous. He was governor of Bihār, and also held the office of *Vakil* (king's Deputy) for some time. He was a staunch follower of *Din-i-Ilahi*, and liked to remain at the Court near the person of the king.

The other luminaries were Faizi, Abul Fazl. 'Abdurrahīm *Khān-i-Khānān*, and Mirza-Tān Sēn, who have been already described in the previous chapters.

- (6) Faizi,
- (7) Abul Fazl
- (8), 'Abdurrahīm
- Khān-i-Khānān*
- (9) Tān Sēn.

---

of Bikanēr which, not only brought to his side another powerful Rājput ally, but promoted considerably the good feelings between the Hindūs and the Muslims. It throws a flood of light on the wisdom of Abul Fazl and other responsible ministers for having contrived so infallible a mode of uniting the two communities in friendship, and of bringing their respective sovereigns so near to each other.

## CHAPTER V

The earliest traces of Urdū language, together with sundry specimens of its subsequent growth in the country, have been given in the preceding parts of this book. They amply show how Urdū developed and expanded itself in the congenial atmosphere and surroundings of India. There has been some difference of opinion as to the real parentage and the circumstances which led to the birth of this new language. Some hold that Hindi was the main fount and source of Urdū, while others think that the chief factor which occasioned its birth was Persian. These two schools of thought sponsor their own theories in support of their contentions. The truth, however, lies midway between the two, and is now gathering force and strength every day and attracting the attention of the philologists of the East and the West. Many French, German, and English writers have expressed the opinion that the feeders of Urdū were conjointly Hindi and Persian, and not Hindi alone as was the view of some indigenous writers and Western scholars like Sir George Grierson, who based their conclusions on the ground of Urdū grammar and the general aspect of the language being similar to that of Hindi. The Persian influx into

the country, which occasioned the Persian culture to come in forceful contact with Hindi Prakrits, is originally responsible for the conception and form of modern Urdū. The famous French writer, Monsieur Garcin Du Tassy, held long ago the same view as is now expressed by some European Orientalists in the light of modern investigations and scientific analysis. He is greatly supported by a Russian writer, Professor Bronnokoff, who has contributed a series of valuable articles on the conception, birth, and growth of modern Urdū, which, he observes, is a mixture as much of Hindi as of Persian. It is true that Urdū in the beginning of its evolution embraced 60 to 70 per cent Hindi words and closely followed Hindi grammar, but it is equally true that it borrowed mostly from Persian the syntax, the metres of poetry, and the texture of thought itself, besides the remaining percentage of words which were either Persian or brought through the medium of Persian. Thus one can say that Urdū primarily is an offspring of Hindi Prakrits which, under a long and sustained influence of the spoken Persian and its vocabulary, gradually softened itself until it came to acquire the present form and texture. It is apparent from the early poetry that Urdū in its primitive stages was following Hindi more closely than Persian. But as time went on and the mutual relations between Persian and Hindi grew more friendly and intimate through intellectual, social, and commercial intercourse, this new-born child continued to imbibe more and more the spirit and character of the former.

Some instances of Akbar's Hindi speeches and his own Hindi compositions have been cited already in the previous chapters. They are the best specimens of Urdū, and show clearly the king's own predilection for this dialect. During his regime a good many poets and scholars sprang up in the country who contributed a great deal towards the growth of modern Urdū. The service rendered to Urdū by Tulsī Dās and Sūr Dās is most valuable, and attracted the attention of the Hindū public towards this language more than ever. A good many songs and *doharās* were composed by them in soft colloquial Hindi incorporating many Arabic and Persian words which were skilfully blended with those of Hindi origin. Some verses which are clear specimens of Urdū are quoted below :

*Tulsī Dās*

تلسی پروا ناگ مان کہ سمنجے سے کہلاے  
بھگن بھوسا رام کا کہ پرہ پر ہریاے

---

تلسی آہ گربہ کی ہر سے سہی نہ جاے  
مورے چام کی دھونک سے کتھن لوء نہسم ہو جاے

---

تلسی گرب نہ کہھے نیک نہ ہنسے کوی  
ابھی نام منکدھار مان کا جاے کا ہوی



نلسی ہر گھر جائے کے دکھ نہ کہئے کوئی  
ابا بہم گنوائے کے مات نہ پوچھے کوئی

---

مانا کو مانا ملے کر کر لیے ہات  
نلسی داس گرب کی کوئی نہ پوچھے مات

---

نلسی نا سسار میں ہاسع رہن ہبن سار  
سادھو ملن اور ہری بھکن دنا دین انکار

---

### *Sūr Dās<sup>1</sup>*

سہی دن سور داس انک ہی سے نہیں جات  
سمن دھیاں کیو کر ہری کو حد لگ بن کسلات

---

ناد نہی کو گرو ناورو ندب بھرت ارات  
ناد ہمواد سہی دت سے کھلت ہی اور کھات

---

نال ہیں کھلت ہی کھوڑو اور نہا بن السات  
سور داس اوسر کے بنے رہیو بن بچتات

---

میرا من انت کہل سکھ ہاوے  
جیسے از حہاج کو ہنشی بھر حہاج ہر اوے

---

<sup>1</sup> I am indebted to my worthy friend and colleague, Dr Seth, Ph.D (London), Professor of Economics, for these lines of Sūr Dās.

حک میں جھوٹ ہی کو مانو  
من بچھڑے تن چھڑا ہو گا کو

---

من میری کنہی ماہیں کیجھے  
کھٹے پیچ سہا نو  
سانچ جھوٹ کر مانا جوڑی  
آہن روکھو کھا نو  
سور داس کیچھے نہر نہیں رہی  
جو آو سو حا نو

---

مون سون کون کٹھن کھل گامی  
حن تن دئے ناہی سراو  
انسو ناں حرامی  
ہری حن چھوڑ ہری وی مکھن کی  
س دن کرت گلامی  
ہا ہی کون بڑا مو سے  
سب بتی نن من نامی  
سور نہت کو تھور کہاں ہے  
سنئے شری بہ سوامی

The above extracts, while showing intimate association of Arabic and Persian with Hindi, are also illustrative of the polish that Urdu was receiving at their hands. The verses of Tulsī Dās are particularly noteworthy as being a very good instance of the structure of Urdu under Akbar. Some lines of Śūr Dās

cited by Muhammad Husain Azad contain even greater proportion of Persian words than already noticed. Cf :

- مابا دھام دھن دنتا  
 ( ساز ) بانڈھیو ہوں اس ساج  
 سنت سہی حالت ہوں  
 ( ساز ) نو نہ آیو ساج  
 کھت بہت گاہی نہ تائے  
 ( آواز ) سن سنی آواج  
 ( ذات ) دیوہ حات پار اتر آئے  
 ( چہار ) چاہت چرہیں چہاج  
 لکھئے یار انار سور کوں  
 مہاراج مس راج  
 منن کرت پرہوں نہ سوں  
 ( غریب نواز ) سدا گریب نواج

When such devout personalities could not avoid incorporating Muslim vocabulary in their religious songs, it may well be guessed to what extent the common people would have done it in their private talks and communications.

Another great contributor to Urdū is the Khan-i-Khanan whose Hindi poetry under the pen-name *Rahiman*, made a vigorous appeal to the people of Hindūstan. His poems are generally of a very simple nature, and in spite of the fact that he was a

Contribution  
 of 'Abdurrahim  
 Kāẓim-i-Kāẓan

scholar of Sanskrit and an accomplished poet of Persian, he put his thoughts in easy flowing language, a language which was free from the terse Sanskrit, Persian, and Arabic vocabulary. This was a great impetus to Urdū, which not only made it popular, but endeared it to every one. A few specimens are quoted below :

’رحمین چب ہو سنہئے دیکھ دن کے بھر  
حب سکے دن آئینگے نب نہ لگئے دیر

---

امی ہواوے ماں دن رحمین ہیں نہ سہاے  
ماں سہت مرنو بھلو برو نکھ دے ہی ملائے

---

رحمین دے تر مرچکے جو کہوں مانگن حاتم  
اُن تے پہلے دے موے جن مکھ نکھست ناہس

---

رحمن کھو جو او کھہ میں جہاں رس کی گہاں  
جہاں گانہ نہاں رس نہیں بھي ہریت کی ہاں

---

رحمین دعاگا پریم کا مہ نوزو چنکائے  
ٹوٹے سے بن ما ملے - ملے گانہہ تر حائے

---

<sup>1</sup> Note.—These verses of ‘Abdurrahīm Kāḥān-i-Kāḥān have been copied from a valuable manuscript in possession of my worthy friend Babū Banko Lal Sahab, B.A., LL.B., Pleader, Jaunpūr.

رحیم پرست سرائیے ملے ہوت رنگ دون  
 حیوں ہرئی (رئی تھی-بھی سفیدی چون

---

رحمن اب مشکل نہیو گاڑھے دوڑ کام  
 سامع کہے ہو حک نہیں چھوڑے ملے نہ رام

---

رحیم سدھی چال سو بدادہ ہوت ورنہ  
 نرزیں شاہ نہ ہو سکے نیرھے کی نابہ

---

رحیم پرست نہ کیھئے حس کھمراے کیں  
 اوپر سے ہو دل ملا بہتر بھانکیں نین

---

روٹھے سکن مٹایے حو روتھیں سو نار  
 رحیم بھر بھر ہونے حوتوئے مکتا ہار

---

بس کشک چاہ کشل نہ رحیم افسوس  
 مہما گھنی سننہ کی راون بسا ہزوس

---

رحیم دیکھہ نروں کو لگھو نہ دیجھے ڈار  
 جہان کلم آوے سوتی کیا کرے نروار

دھول ازاد شیش پرکھو رحیم کہ کالج  
جے ہی رج رکھہ ہتہی نری سوہی تھو دد گھراج

رحیم یوں حس ہوہ ہی آپکاری ے انگ  
نانن والے کو لگے حمون مہندی کو رنگ

Besides the poets cited above, there were many others in the various parts of India who composed verses in the local Prakrits which were already affected by Persian tone and vocabulary. In fact the Hindi dialects of upper Hindūstān, during the period of Akbar, had yielded more to the influence of Persian than any other Prakrit of the country did outside the Mughal court. We find, wherever the Muslims went they introduced their element and a number of Persian and Arabic expressions in the native dialects, which, in the course of time lost their original rigour and rigidity, and softened into Urdū. The provinces that were affected most, after Delhi and Āgra, by the influx of Muslim culture and civilization were Gujarāt, Sindh, and the Deccan. The last-named produced two great poets of polished Prakrits (or Hindi): Burhānuddin Jānam, and Sultān Muhammad Qulī Qutub Shāh : whose works survive to this day and bear eloquent testimony to their contribution to Urdū. Of the former a good collection of poetical works is in possession of Maulānā 'Abdul Haq, Secretary, Anjuman Taraqqī-i-Urdū, Aurangābād,

Shāh Burhān-  
uddin Jānam,  
Mūlla Nūrī, and  
Sultān Muḥam-  
mad Qulī Qutub  
Shāh

Deccan, who also contributed an illuminating article on the life and writings of the poet, in the *Urdū Quarterly*, dated July, 1927. A few instances of the poet's contribution to Urdū language are quoted below :

سکتا قادرِ قدرتِ سوں سمجھے نکھکوں کوٹی کیا  
 حسکو اوڑے دنوے راہ کہا بھدی من شا  
 کیا محمدِ حگ من پمارا جستہس سمجھی راہ  
 شیطان مدعی بکڑا مات کیوں کر سکیں حاہ  
 ظاہرِ باطن کا وہ دانا سکنا ہی سبھاں  
 سب پر شاہدِ مطلق بنا نکھدر لیہہ برہاں

گن آدم کا نہ ہاں چڑھے رے کدوں کہا انسان  
 صورت پر اعتبار نہ را کہیں جسے ہی حدواں  
 ملکہ ان بھی گمراہ کرنوں مراں من فرماں  
 لوکاں یہ مہ کج الادھی جن بوجھہ نکھوں لادھی  
 پنتہہ اکاس کا ونکم حائے حل کا مارگ میں  
 سادھو کا اب سادھو حائے دوئے کوٹی نہیں چمن

سگلا عالم کہا ظہور \* اپنے باطن کبرے ظہور  
 غفلت کتنا بردا آز \* سب حگ لیتا اسمن آز  
 بہوتوں خلق کیا بچار \* بھولا سب حگ غفلت مار

کوئی کہیں سب عشق تمام  
 عشق کی انگلیں کیا ہے نہام  
 بعض آنکھیں اپنی سوچہ  
 معلوم نہیں کچھ اسکی سوچہ  
 کتنا چھانٹا بھل اور بھول  
 ساح برگ سب دیکھہ اصول  
 مددے سگلیے نانو  
 اللہ راکھے آب پنہاں  
 ہوں فرمے سادہ برہاں  
 اسیں آہے نعم انہاں

---

اللہ پاک منورہ ذاب  
 اس سوں صغیاں قائم سات  
 علم لڑائی - قدرت - تار  
 سنا - دیکھتا - دولہا  
 مانوں ہے رموز الواصلیں  
 سالک ہر دیکھہ آے یقین  
 منت اس بھی کیا تمام  
 حق بھی بولیا حق کلام  
 رموز الواصلیں کہی نیں  
 مددگی حصرت سادہ برہاں



نك مرشد مستحق \* در مستي مستغرق  
 وہ صاحب نوحبد \* اور نكرد كا نغريد  
 اور حلوت كرے مدام \* نہ كس سوں اسكا كام  
 وہ دوست حبيب الله \* كي مرشد هائي الله  
 يو حام لكها نول \* لہہ يك نك معا كهول

عبد برا كهس هدي نول  
 معني سو چك نكهہ نهدنول  
 حونگے موني سمندر سات  
 ذابرمیں = لاگیں هاب

The latter, Sultān Muhammad Qulī Qutub Shāh of Golkunda, whose *Kulliyāt* in modified Dakhani Prakrit is preserved in the Āsifiyya Library, Hyderabad, Deccan, also played an important part in the development of Urdū.<sup>1</sup> Some verses, by way of sample, are reproduced as follows.

رفیب کاہے کرناہے ہم سوں کج نکشاں  
 قبول ظلم و حفاہے حو آئے حانا نہے

<sup>1</sup> Vide Maulānī 'Abdul Haq's Article on the life and works of this poet in the *Urdū Quarterly* dated January, 1922.

<sup>2</sup> These lines were specially copied for me from the Hyderabad codex by my esteemed friend Mr Muhammad Na'im, B.A., LL.B (Alig)

قطب شد نہ دے جس دوانے کو پند  
دوانے کو کچھ پند دنا حارے نا

مسمی کے ملک میں ہے دہاندانی منکھی  
حوان کے دنکھن میں ہے مسلمانی منکھی

حو خطخانہ آھے بلا منکھی مے  
بہا حکموٹی نا بڑا کور ہی

Similarly a good service was rendered by one Mullā Nūrī of A'zampūr, who was a companion and friend of Faizī. Of his works only one Hindi-Persian verse survives as follows

’ہر کس کہ خیانت کند المند نترسد  
پہنچارہ بوری نہ کرے ہی نہ ترے ہی

These instances serve to show how rapid progress Urdū was making during the regime of Akbar. The

Continued process of intermixture of Persian with Hindi and other Prakrits of the land gave rise to Urdū association of Hindi element with Persian was becoming more common in upper Hindūstān. Also the poets in the Deccan and Gujarāt were admitting freely Persian and Arabic vocabulary in their metrical compositions.

<sup>1</sup> This is quoted by Muhammad Qā'im Chāndpūrī, in his Biographical notices of Urdū poets and is reproduced by Mir Hasan Dehlevī in his *Tas̄kira-i-Shu'arā-i-Urdū*, p. 198.

Some very good instances of Urdū prose in the form of spoken and written sentences have been discovered in the works written in the time of Shāh Jahān and Aurangzēb. Apart from a Hindi speech of the former, which is preserved in an unpublished document to be produced hereafter, there are sundry examples of mixed Hindi-Persian expressions which occur in private letters. Still more important is the frequent use of Hindi verb and phrases in Persian sentences noticed in the official letters written in the latter part of Shāh Jahān's reign, and will be dealt with when Parts IV and V will come to be written. It was through this continued process of intermixture that an entirely new dialect, which may be termed as soft Hindi, sprang up, and finally became crystallized into what is called *Urdū*, the present *lingua franca* of India

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## CHAPTER VI

### INDIA COMPARED WITH PERSIA.

Some people are inclined to think that the flowery style at the Mughal court was initiated by the Indian writers. It is further alleged that this was a speciality of the Indian Courts. This idea now seems, perhaps more than it was a few years before, to be making impression upon European minds, for the persons responsible for expressing such views have a far-reaching and authoritative voice. Nevertheless, after reading sundry Persian and Indian authors, and subjecting their styles to a careful comparison, the alleged view seems to have no historical foundation. While admitting that there were certain initial and natural differences between the two, it could not be supposed that the Persian style did, in principle, widely differ from that of the Indian. On the other hand, it became apparent that the Indian style was essentially Persian, and was founded on the same model as obtained in or was brought from Persia. The only thing that could be said against the writers of the Indian camp, which was dominated by Persian influx, is that some of the writers of the Munshi class, during the 18th century, went a little too far in their attempts to excel their opponents in the show

Style of Persian  
prose at the  
Mughal and the  
Safawī court

of words and the use of subtleties ; but to ignore the main fact that it was not the popular style, would be unfair and historically untrue. It may also be noted that the '*offenders*' (the title given to such writers) were chiefly those who hailed from the principal seats of learning in Central Asia,<sup>1</sup> and Persia itself. Hence to condemn the one is to condemn the other, which is as much fallacious as it is to judge the taste of that age from the terse standard of the present day, when both the psychology of the people and the general surroundings have undergone a radical change.

It was always the proud privilege of Persia, as has been repeatedly pointed out in these pages,

Persia as a source of inspiration to India. to inspire the Indian scholar, and to maintain the requisite standard of taste at the Indian courts. Had

not the Persian literate class continued to emigrate to India in ever-increasing numbers, due to whatever causes, the Indian scholar would have long been out of his Persian element. It was thus to an appreciable degree due to his keeping touch with the fresh bands of Persian emigrants, at every stage of intellectual advancement in Indian history, that he could keep pace with the Persian elite both in the standard of taste and the display of knowledge.

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<sup>1</sup> A good many scholars at the court of Akbar Jahangir, Shah Jahān, and Aurangzeb, came from Herāt, Samarcand, Bukhara, and Māwarā-un-Nahr.

Among the historians, for instance, the style of Abul Fazl is nothing very different from the

Points of contrast between the Persian and the Indian style accredited style of Persian prose, except in certain minor points. In the Akbar Nāma, his style is diplomatic or showy', while that in his other

works like the *Ruqqa'āt*, the '*Ayār-i-Dānish*, the *Tūtī Nāma*, and the *Autobiography*, he has a literary style essentially that of a scholar or a classical writer.' The next approaching instance of classical writing (perhaps with a greater show of erudition) is that of 'Abdul Bāqī Nihawāndī author of the *Ma'āsir-i-Rahīmī*. Under the same category falls also that of Badāūnī, Nizāmuddīn Ahmad, and Farishta, which seemed to be more acceptable from the criterion of the Persian standard of the time.

The example of the average and simpler style is that of Bā Yazīd, Jauhar, and Gulbadan Bēgam.'

In the later Mughal period, we have the works of Jahāngīr, 'Abdul Hamīd Lāhaurī, Ni'mat Khān-i-'Alī, and Aurangzēb.

In the contemporary Persia, some parallels of the first category may be found in the works of Hasan Bēg Rūmlū, author of the

<sup>1</sup> For detailed discussion on the style of *Akbar Nāma*, vide supra, pp 293 and 243, and the following (Chapter on Abul Fazl)

<sup>2</sup> For illustrations refer p 241 supra

<sup>3</sup> It is because they were of modest education, and had nothing to compare in point of erudition with Abul Fazl, Badāūnī, 'Abdul Bāqī Nihawāndī, Farishta, and others, who could recall Persian poets, and had command of Arabic as well.

*Ahsan-ut-Tawārik* ; and Iskandar Munshī, the famous historian of the court of Shāh 'Abbās. Their styles are scholarly, and may be compared with those of Abul Fazl, 'Abdul Bāqī Nihāwandī, and others.

In later Persia, to match with the later Mughal period, we have, for instance, the *Nāsikhut Tawārikh* of "Lisān-ul-Mulk" Mīrzā Muhammad Taqī of Khāshān also the famous biographical works : the *Ātashkādā* and the *Majma-ul-Fusahā*, of Lutf 'Alī Bēg Āzar, and Rizā Qulī Khān Hidāyet, who had their own views in judging individual styles, specially those of the Indian authors. Some specimens of respective styles, to illustrate the points of similarity or difference (?), are quoted below :

Akbar's reign compared with contemporary Persia.

### PERSIAN

(Hasan Bēg Rūmlū)

در بهار که سلطان گل با خدمت و  
تعمیل روزی بتألفش اروس زبایان آورد  
و بزخم پیکان حار جنود عشقش را از  
گلزار منزه گردانید: —

نو آمد و کوس ستمایه خدوش  
در آمد سیاه زبایان نوحوش  
زج خویش را او توهم کشید  
دعوی کتبی رستم کشید  
مروارید عاج عکرمه طم  
زبایان یلوار است خیل و حلم  
( زاله به ورق انرا سبب  
دداستان کشای رنگ هر سو سبب  
خانی محمد استا جلو به یلوار ماز  
دهن نزل بر سود -

### INDIAN

(Farishta)

آن گاه ایست واقع بر گاه کوه  
که از مایه ارتقاء نام ایوانش  
طلک کیوان رسیده و قطب طمد پرور  
از رسیدن غرار آن طبع پرورده سه  
کس ندیده فرارش مگر بچشم صیر  
کسی نرفته نقیض مگر بیای گسای  
ملوک راز ریس تاں گسسته اسید  
قطب گاه صوحش شکسته تاب دار

### INDIAN

(Abul Fazl)

مهندسان رسدند و مجسطی کهایان  
تک پیوند. اختراع راجعه جهانانی  
از صحائف رفیع آسمانی نموده  
لابوم ستاید اطفال دوالطال و  
و کتاتی جنود دولس و اقبال - مصرع  
ساخته که پرو آسمان سجود کند  
مروید که خطا دلکهای کل نرود مصرع  
که پان کینه اقبال دهر در هر دور  
جشنه مالی و سحابی والا که میرد  
انوری انهم انک تواند بود تزیین  
-



Prof Browne quoting from  
 Aban ut Tawārikh: — I've  
 seen Literature in Modern  
 Times, p 414

Also Cf. his remark  
 "All this could much  
 better be said in one  
 line "

تر هزار خط معصود است یا نه  
 بیایق مازندر ترهه موسود

Farishta, Vol II, p 181

This also, similarly, could be  
 expressed in a few words as  
 follows

آن کلمه در قله کوچه بلند واقع شده

Akbar Nama, Vol II, p 303  
*Note* — This also, like the other  
 two, could very well be con-  
 densed into four simple words

در کلور د معصود آ د استند  
 در کلور د جشی تر قشپ دادند  
 But with all this economical  
 rendering, which is bereft of  
 all ornament and grace (or  
 verbosity' and 'bombast, ac-  
 cording to Western interpre-  
 tation), it must be noted that  
 such plain-speaking would  
 rather have offended the  
 people than pleased them, and  
 it is still, perhaps not permis-  
 sible in literature in Persia  
 itself, nor will it be welcomed  
 in India

All these three styles bear so strong a resemblance to one another in essential features that it is hard to say which is which. All take delight in quoting verses, either their own or of other poets, in their prose narration so as to make it graceful. Of all the historians of the Indian camp in Akbar's time, the style of Farishta is peculiarly noteworthy. There is hardly an event described by him, which is not in the characteristic fashion, interspersed with appropriate verses. It appears that this was the style of all cultured Persians, and the same language was also used in official communications at the Safawi court. A few lines, by way of specimen, from the letter of Shah Tahmāsp to Akbar, are quoted below.

نَقْلِ مَكْتُوبِ شَاهِ وَالَا جَاهِ

سَلَامٌ كَالطَّابِ إِلَهِ الْمُسْتَحَدِّ

سَلَامٌ كَاخْلَافِ النَّبِيِّ مُحَمَّدٍ

---

<sup>1</sup> Akbar Nama, Vol II, pp 170-1

*Note* - All this rhetoric could, likewise, be easily reduced to one simple sentence. The long array of parallel words used with rhythmic force, and synonymous phrases, and poetical expressions, could either be simplified or done away with, without so to say, seriously affecting the purport of the letter. But such a course was not considered proper in Persian itself.

سلامی مهور مهورِ صفا  
 سلامی معطرِ معطرِ وفا  
 سلامی چو نارِاں که بر گل چکد  
 ر گل بر درمهای سمنل چکد  
 کدورب ردا چوں گلِ دوستان  
 مسرب مرا چوں رحِ دوستان  
 سمنش چو نایِ حناں معدل  
 هم آسائشِ حناں هم آرام دل

نصیبِ سلامی که از کمالِ وفا و وفاعهدِ محبت  
 و مؤدتِ مهور و بی را ناره سارد و هدیه نیا و دعا که  
 از عیبِ صدق و صفایانطه خصوصیتِ حاسن و  
 علاقه و داد و ولای مانس را میانِ عالم و عالمان  
 بلند آواره گرداند از دینارِ محبت و ننگانگی  
 مصحوبِ قوافلِ شوق و آرزو مندی تا علی حجاب  
 سلطنت و حلالِ پناه حلال و معدل دستگاه  
 دورِ حدبقة سلطنت و کامرانی چراغِ امروزِ دود مای  
 عالیشانِ مهور حاسی در درجِ دولت و اقبال دری  
 برجِ عظمت و احلال نو ناوله رباض و عظمت و حکمت  
 دوحه حدائقِ آمالِ سلاطینِ عدالتِ این زبده

اورنگِ سلطنت و پادشاهی مظہرِ اسرارِ دامنہائی  
 الہی حاقانِ کلم بخش کامگار پادشاہِ دی شوکت  
 عالی نثار..... رباعی

احقرِ برجِ سعادت نیرِ اوجِ سرف  
 در سرپر پادشاهی کلم بخش و کامد  
 تا وجودِ طولِ عہد از حسرواں کس را نشد  
 انجہ او را شد منسر اولِ عہدِ سنا  
 الموتد بالائنداد العلمہ من عبد اللہ حلال  
 السلطنت والسوکت والعزۃ والنصعہ . من بعد در ارسال  
 رسل و رسائل و اظہارِ خصوصیات و حالات و حکایات  
 چنانجہ مقصای علاقۃ محبت است مساهلہ نور  
 زند.....الح

This letter unequivocally clears the air, and serves as a good evidence of the recognised value of rhetorical expressions in that age.

Causes of the ultimate loss of efficiency in the art of Persian composition in India

It also shows the tasteful blending of Arabic speech with Persian, and the extent to which the latter should be ornate. As time went on, the liberality of the later Mughal rulers towards Persian poets declined, and in consequence of this, Persian emigration to India also diminished. This

was one of the many factors responsible for the ultimate loss of efficiency in the art of Persian composition in India. The growing scantiness of literary Persians, due to the dwindling patronage on the part of the Indian nobility, afforded every day less chance for the Indian writers to associate with Persians, and to keep themselves, as hitherto, acquainted with their style up to date.

The period that begins roughly from the middle of the reign of Aurangzēb until the first signs of deadlock in the relations between Persia and India, may be called the 'stagnation period.' The style of writing, as a whole, had not till then deviated far from the right path, though attempts were already begun to be made by certain writers to enter into frivolities of word and meaning.

<sup>1</sup> Another cause of this estrangement of relations was the official recognition of Urdū as the court language under the British.

<sup>2</sup> Cf. the writings of Ni'mat Khān : Āli, Bā-dil, Irādat Khān Wazh, and others, who went to the length of making their text an entire show of word and phrase. The former in his historical work entitled 'Waqā'i Ni'mat Khān : Āl' has adopted a style which is hardly appealing to a European scholar, and more so to a serious student of history, although as an example of a particular taste it is not bad, being pleasantly humorous. Irādat Khān's 'Minā Buzār' is a typical example of rhetorical composition that was followed subsequently by an average writer and is rightly considered to be a useless production. Bā-dil in his 'Ruqqa'āt' has endeavoured to make his meaning obscure rather than clear, owing to the overdone rhetoric and floridity, and thus has defeated the very object of his work.

The style of later Persia also, like India, had become too ornate, and was adopted by responsible writers in their historical works as well as in the official communications at the court itself. The following specimen from the collection of letters of Shāh 'Abbās II (written by his celebrated secretary, Mīrzā Tāhīr Wahīd) to various Persian officials and contemporary rulers in India, Turkey, and Central Asia, will illustrate better the tendency of the Persian taste :

*Letter to Aurangzeb*

‘حواہرِ دواہرِ نمانس نمنس ار قمانس و لآلی ملالی  
 سمانس لا نمانی اساس کہ کفہ رنای و مہرانی نمان  
 از کشیدن آن قاصد و ناری نوان از نعل آن فاسر  
 باشد نثار سرائ کمر نای مالک الملکی کہ مقرنس چرم  
 کمون از شہرستان عظمت و حلال او کاهی و شہرہ ندع  
 الازہار و حون از گلشن و سمع العصای قدر ب او شاہے  
 سب..... نظم

ساختمہ از لطف ہئی ہاکمان  
 چار حد ناعیجہ کن فکان  
 دبدہ ام اس ناع ہر از رنگ و نو  
 دک گل رعاسب شب و دور او

<sup>1</sup> *Inshā-ı-Tāhīr Wahīd*, p 17, Lucknow, 1873.

For further letters to the governors and Persian nobles, and rulers of Deccan, Turkey, and the Central Asian States, Vide pp 7, 10, 12, 45, 48, and 89, *ibid*

..... بعد از حمدِ حبابِ کبریا و سبطِ نساطِ نعتِ  
 سیدِ انسا و منصبِ ربه‌دۀ اصعنا بر مرآبِ ضمیرِ قدسی  
 نصیبرِ اعلیٰ حضرت رفیع المربلِ گردونِ نسطت .....  
 رنابرِ همیشه بهارِ سلطنتِ گورکانی حدیقه طرازِ  
 گلستانِ حلدِ نشانِ دهاں بانی . سلطان اورنگ زب  
 منقطع می گرداند که در موقبِ ارجمند و زمانِ سعادت  
 بیوند که نه تروی حالی اس و حاس و حاعلِ ممکن  
 و مکانِ اسبابِ کامیابی و حوسدلی من جمع الوحوه  
 آماده و انوابِ مروضات از سسِ حهب بر چهره اقبال  
 کشاده است بماندگی مخبرانِ صدقِ آنسِ مرده خلوس  
 آن گوهر فرودانِ بحرِ نساب و سخاعب... الخ

This is only an extract from the original letter which is too long and keeps up the same tone throughout. In the whole collection there is not a single communication which, like the above, is not excessively ornate. The striking point is that their rhetoric, in the shape of figurative language and the lengthiness of sentences, defies Abul Fazl, and goes one step further than him in tautology and affectation. The author in his grand phraseology and rhymed diction follows in the footsteps of Zuhurî, and closely copies the style of his three prose works

entitled the '*Seh Nasr*.'<sup>1</sup> Among subsequent Persian writers, even people like Lutf 'Alī Bēg Āzar, and Rīzā Qulī Khān Hidāyet, in their biographical works, the *Ātashkada* and the *Majma-'ul-Fusahā*, have at times entered into a flood of rhetoric, which is more irksome than Abul Fazl's. The following is a quotation from Rīzā Qulī Khān's work :

<sup>2</sup> شمالي د هساني حراساني

حکیمے بودہ سخنگوی و ندیمے نیکگوی شمال  
طبعش را روح افراي نفس عسی و حامۀ دمس را  
ایر عصای موسی یا ادب صابر معاصر . الخ

This is, so to speak, a sham revival of Zuhūrī who is not, however, approached in point of elegance and harmony of thought. The author of the *Ātashkada* has, likewise, adopted a highly ornate style in a long introduction to his work. The follow-

<sup>1</sup> It is to be noted that this was written in India, and was not a serious work at all like the Persian official letters. It was undertaken by the author solely with the object of extolling Sultān Ibrahim 'Adil Shāh, as well as to make a display of his knowledge. By its composition, he instituted an entirely new school in the art of ornate prose-writing, and had subsequently so many followers and disciples both in Persia and India, like Mullā Tughra Maashhādī, Mīrzā Tahir Wahid Qarwīnī, Nī'mat Khān, 'Alī, and others.

<sup>2</sup> *Majma-'ul-Fusahā*, p. 309



ing extract, where he is supposed to be simple, as declaring to give an essence of what he had written before, in brief words, will show the trend of his diction :

مُحَلَّصَةُ مَعَالِ سَوْحَةِ أَنْسِ عَشَى ... اَطْفِ عَلِي  
 ... چمن گوند که از آغارِ عهدِ صبی که ناعیانِ عشق  
 نخلِ وحوش را در باغِ و ما پرورده و از سرِ دسِ نارانِ  
 محکم نه نشو و نما آورده نازنه در دامانِ مادرِ ناعوسِ

<sup>1</sup> *Atashkada*, p 5

It might be noted that he even divided his work, which he named the *Atashkada*, (Fire-temple) into censer, flame, spark, and glow, in place of the common divisions like books, chapter, sections, etc. Cf

مَجْمُوعَةُ اَوَّلِ دُرِّ دُورِ اَطوارِ و اَعْمَارِ مَعَالِ مُتَقَدِّمِینِ مُفْتَلِحِ دُرِّیکِ  
 شعله و سه اَکَرِ و یکِ دُرِّعِ -

| *Ibid*, p 7 |

In the body of the text, there appeared little room for his rhetoric owing to the fact that he filled up his work almost entirely with the verses of poets, and himself had very little to say about them, usually in one or two lines, and in special cases only. But even then he could not altogether avoid the use of flowery language here and there, as may be seen from the following wherein he describes a certain poet Mu'alli of Tabriz, who had written a *qasida* in complaint of the governor of that province, who was disliked by the people

ماہِلی . اهلِ آن دیار از دیِ غازی و قصیدهٔ مرثیۂ مرزورِ پریِ مطلب  
 حاکمِ الم

( *Ibid*, p. 398. )

پدر ره یافتم و نه حکم پدر بخداست استاد شتافتیم نا ار  
 شغلست استاد چشم از نامه روسای و دسقم بخامه  
 آشنائی یاف -

We have thus seen that the Safawī period, which stands a contrast with that of the Mughal in India, indirectly contributed a great deal towards the growth and standardisation of florid style, which continued to be popular with all grades of writers even after the overthrow of the Safawī and the coming to power of the Qajar dynasty in Persia. It is important to notice the views expressed from time to time, with regard to styles, by the learned scholars who held positions as Munshis and poet-laureates at the Safawī court, and to compare them with those of some later Persian biographers. A few noteworthy instances are as follows. The author of the *Ātashkada*, for example, in his notices of Zuhūrī does not approve his style, nor thinks his poetical merit deserving of any appreciative consideration or value.

‘مدنہا در ہندوسان بودہ و ممدوی در نکدر  
 بغارب مشہور نہ ‘ساقی نامہ’ گفتم کہ در نظر معمر  
 حسن زیادہ ندارد اما بمصاحب مشہور سدہ -

<sup>1</sup> *Ātashkada*, p 97. [Also, refer p 193 *supra*]

For long periods he stayed in India, and composed a *masnawī* in the *taqārūb* metre, better known as the *Sāqī Nāma*, which in my sight does not possess much beauty, although it became famous for its eloquence.

As against this view 'Alī Qulī Wāliḥ Dāghustānī declares as follows

‘رساندای میل او ندیده سخندوری ماند  
وی نشنیده از مهم تراکب ندانم هر کس  
را نصیب نوار دقانی بلاعب کلامش هر گونه  
اندیشه را حصه ندست. الخ

A master of language like him is not seen, a possessor of speech (an eloquent) as he, is not heard of To understand the elegance

<sup>1</sup> *Riyaz-ush-Shu'ara*, B M MSS, Add 16,729, fol 231b

*Note* — It should be observed that Lutf 'Alī Bēg Azar and 'Alī Qulī Wāliḥ Dāghustānī were contemporaries, and their periods almost coincided with each other, so that it cannot be argued that Lutf 'Alī Bēg's *Persia* was any different from that of Dāghustānī. The latter had, during Nādir Shah's rise to power in Persia, fled to India, but it should not be supposed that he was on that account partial to poets at the Indian courts. On the contrary, he proceeded very cautiously with them, and selected only a few out of the many whom he rejected as unworthy of notice. [Vide Preface to the same] His pronouncements are therefore, those of a dispassionate critic, and not indiscriminate like his contemporary.

of his discourse is not the lot of every one ;  
and to grasp the subtleties of his eloquent  
diction is not the share of every one whose  
vision is narrow.

Also, Iskandar Munshi, the author of the '*Ālam  
Ārā-i-'Abbāsī*, in his notices of Zuhūrī and Qumī  
under "Ibrāhīm 'Ādil Shāh," observes as follows .

مولانا ملک قمي و مولانا ظهري ... نور  
سعراي دمان و سکن نردارانِ رودگار و ميسار  
اقربان بودند

Maulānā Malik Qumī and Maulānā. Zuhūrī  
. . . . were the lustre of the poets of the age,  
and the eloquent of the day, and figured  
prominent among their contemporaries.

So too Sā'ib, the poet-laureate of the court of Shah  
'Abbās, had thought, and felt proud to acknowledge  
inspiration from Zuhūrī's poetry

صائب بداسم سرو نرغِ ابنِ عرب  
ابنِ مصر از کلامِ ظهري نما رسد

Sā'ib, we did not possess the requisite  
material for this *ghazal*,  
This benefit accrued to us from the verses of  
Zuhūrī.

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*Vide supra*, p. 287

\* *Ibid.*

A similar instance of the *Ātashkada's* judgment of Abū Talīb Kalīm, the poet-laureate of the court of Shāh Jahān, is worth noticing :

مدنی در همدان می دون عرض آخر الامر  
 بهمدوستان رفقه و سالها در انکا در خدمت  
 شاهکهاں بسر می بردہ از هر قسم شعر دارند  
 لیکن در منبری و قصیده و رباعی شعرے کہ قابل  
 باشد ندارند -

For a time he was in Hamadān At last he went over to India, and lived there for years in the service of Shāh Jahān He possesses all sorts of verses, but in *masnawī*, *qasīda*, *rubā'ī*, he does not possess a single verse which is worthy.

As against this opinion, his contemporary, 'Alī Qulī Wālih, observes as follows

در عهدِ جهانگیر بادشاه بهمدوستان در  
 اردوی بادشاهِ مزبور بسر می کرد ... ل آنکہ  
 در زمانِ شاهکهاں ملک المعرای همدوستان

<sup>1</sup> *Ātashkada*, p 330

It is to be noted that of all the principal kinds of poetry only 'ghuzal' is generously spared from the sweeping condemnation

<sup>2</sup> *Riyās-us-Shu'arū*, B M MSS., Add 16,729, fo 385a

گردید اگرچه در علوم کم ماده است لیکن در  
شاعری قدرت تمام داشته و اقسام شعر را خوب  
می گفت.... ع 'طوری معنی بود روشن ا کلم' -  
تاریخ وفات اوسب -

In the reign of Jahāngir, he came to India, and lived as a soldier in the army of that king, till he became the poet-laureate of India in the time of Shāh Jahān. Although in sciences his capital is small, but in poetry he had complete power, and composed all kinds of verses beautifully. "The light of the *Sinā'i* of meaning was from *Kalīm*," is the date of his death.

Similar instances of Rīzā Qulī's judgment of poets can be cited. In the following he reviews 'Urfi:

'اسمن سید محکم مدنی سحر همدوسان  
دقت و بار گشت... دیوانس مکرر بطور سنده سما  
اشعارس پسندند اهالی انس عهد نسب -

<sup>1</sup> *Majma'ul Fusahā*, p. 24

No other Persian or Indian biographer has endorsed this judgment. Even the author of the *Ātashkade* shuddered from expressing such a view, and had to praise 'Urfi's sublimity of thought and his excellences as a poet.

Also, the statement that 'Urfi returned to Persia is not correct. He remained in India since his first arrival, and never went back, except after his death, when his grave was dug and his bones carried from Lahore to Najaf, in strange fulfilment of his own prophecy which he had made in his lifetime [*vide supra*, p. 176]

His name is Sayyid Muhammad. For a time he went on his travel to India, and came back. His 'dīwān' was seen by me twice. The trend of his verses is not liked by the people of this period.

Again, the same view is taken of Sā'ib's poetry. His style was first disapproved by the *Ātashkada*, and subsequently by the *Majma'ul-F'usahā*, which eagerly copied the wordings of his predecessor.

او بهدوستان رفته و باز آمده.....خوش اعلان  
بود بارے در طریقِ ساعری طررے عرب داشت  
که اکنون بسدیده بسب با آنکه صد هزار  
بیت دیوان دارد ناچار بدین چند بیت  
اکتفا رفت -

He went to India and came back. He was of gentle and pleasing manners, but in the path of poetry he had curious style which is not liked now. In spite of the fact that he has a poetic collection of 100,000 verses, reluctant (to speak) to these few verses I confined myself

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<sup>1</sup> Ibid. p. 23

(1) *Ātashkada*

در مراتب سخن گزینی طرز خاصه دارد که عبارت از بعضی  
مکالماتی اندازده و با آنکه با قصیده و رباعی سبزه نداده و بیانش قریب  
به یکصد هزار بیت مملکت شده و بحدار مراعات بسیار این چند بیت  
انتخاب شد -

The popularity of Sā'ib as a poet, in Persia, India, Central Asia, and Turkey, was unsurpassed by any other poet of Persian language of his day. The very fact that after his return from India he was appointed poet-laureate at the court of Shāh 'Abbās II, is an eloquent testimony to his capabilities and recognition in Persia. He came as a reformer, and the promulgator of '*misāliya*' (or proverbial) poetry 'Alī Qulī Walīh writes thus :

‘ار شعرای عالی مقدار..... و در طرز خود  
امام فن بود.....الح

He was of a high order of poets, and in his style was the *Imām* of the art of poetry

The disapprobation of the *Ātashkada* and the *Majma'ul Fusahū* is sweeping in the case of poets who came down to India. Those who remained in Persia were abundantly praised although they stood no comparison with poets like Faizī, 'Urī, Zuhūrī, Sā'ib, and others. In certain cases the critics shrewdly observed silence as to poetical merits, but picked up other things which least concerned them. A good instance is that of their examination of Faizī. While both speak not a word as to his poetical merit, the latter takes up Faizī's *Tuḥṣir* of

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<sup>1</sup> *Reyās-nah-Sha'arā*, B M MSS., Add 16,729, fol 285a.



the Qur'ān, and comments on it as being useless and a labour lost.<sup>1</sup>

In the light of such criticism of all first-grade poets who were distinguished in particular branches of poetry, and were gifted with variety of styles, which have been disapproved by the authors of the *Ātashkada* and the *Majma'ul Fusahā*, under the plea that they were not liked by the Persians in that age, one is at a loss to make out what style was then liked by them! The real depth of the critics' remarks, though not yet adequately measured, their rectitude is, however, shown as dubious in the light thrown by other Persian biographers and poets, both of the later and the contemporary Persia. The one harm done was that some English historians too, relying on such weak evidence, took a narrow view of the part played by India in the uplift of Persian language, in general, and its contribution to poetry in particular. To dispel this notion and to determine India's right place, has been the chief object of this work; and the efforts made at the Deccan and the Mughal courts are contrasted with those of the contemporary Persia, which coincided with the Safawī period, under the patronage of their respective kings.

<sup>1</sup> Cf:

منع لیلی را کلمات است مروج القادری که نهی قرآن مجید  
را به کلام کسیر کرده گفته بیست و یک نفر

[*Majma'ul Fusahā*, p. 26.]

A distinguished orientalist thought an Indian scholar not quite competent as a judge of Persian poetry, and compared him with a Frenchman who having "learned English entirely from books, without being able either to speak it or to understand it when spoken, sat in judgment on Byron and Tennyson."<sup>1</sup> The very premises being defective, the conclusions drawn are *prima facie* wrong. The fallacies are : first, the long-continued and close association of Persia with India and their scholars' intimate relationship with each other for centuries past, through social ties and pre-Mughal and Mughal patronage, hardly justified the comparison of an Indian scholar with a Frenchman of that standard.

Second, the product of poets like Amir Khusrau, Khwāja Hasan, and Faizi; and among Persian emigrants, Naziri, 'Urfi, Zuhūri, Malik Qumī, Ghizāl, Khwāja Husam Mervi, Qāsim Kāhī, Talib Amulī, Sā'ib, Kalīm, and others, who perfected their poetry in the poetical atmosphere obtained at the Indian courts, were recognised as accomplished poets all over Persia and Central Asia.

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<sup>1</sup> Prof Browne, *Persian Literature in Modern Times*, pp. 226-7.

*Notes* —This idea was taken from P. G. Hamerton's *Intellectual Life*, and hurled against Indian scholars as follows.

"Transform this Frenchman into an Indian or a Turk, and substitute 'Persian' for 'English' and 'Qāsim' for 'Byron and Tennyson', and the above remarks admirably apply to most Turkish and Indian appreciations of Persian poetry."

Third, Persian was, for centuries, held as the court language of India, and became almost the native tongue of the Indian Musalmans, and the medium of expression in all their literary, historical, and otherwise writings. Also, the language in which they conversed, all the twenty-four hours, with their Persian associates, and their own people, was Persian.

The remark of the learned critic thus, judged on its own merit in the light of the historical data supplied, has no justification, and apparently breaks down under the test of reality. It might, possibly apply to certain orientalists other than the Indians, who, reading Persian poets in their alien dress, through translations only, sat in judgment on Faizī, and other leading poets of the Mughal court.<sup>1</sup>

The critical survey by Indian scholars of Persian poets merits comparison with that of any Persian critic of the highest order. A good many instances can be cited of Badā'ūnī, Faizī, Abul Fazl, and others, who, in their review of poets, selected only such verses as could worthily be produced as their best specimens. To contrast their selection with that of the Persian biographers, the following illustrations will suffice. Lutf 'Alī Beg Āzar, and Badā'ūnī, both in their selections of Zuhūrī, quote

Critical appreciation of poetry in India, and Persia.

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<sup>1</sup> Vide *supra*, p. 50.

certain verses from his lyric poetry. Those of Luft 'Ali Beg Āzar are :

دنگران نامها اردو دارند  
 اینکه مارا نکرده ناد نس اسب  
 بطعلی خدمت پیری نکردیم  
 نه بمری خدمت طعلی ضرور اسب  
 ره گم نکرده ناله و گلگون رها نماد  
 اصلی نموده مشنوا نمها حکایت اسب  
 قصه خود می کنم از حاکم قاصد هر دم  
 کاینچنین از نظر افسانه بیغام من اسب  
 دشمن غلط اسیر گشمة اسب  
 بدس نکشا که نگناه اسب  
 ترک همصحنی اهل هوس مرد کند  
 من ندانم چه بگویم که ترا در کند  
 بختان مردم افشاده کارومی ترسم  
 که در ره تو بر آند سنگ پای کسی

As against these, Badā'uni selected only one verse which is as follows :

ظهوری شکوہات از نار بجاست  
 تو یے طالع فتادی حرم او چیست

<sup>1</sup> *Ātashkade*, p. 97

<sup>2</sup> *Badā'uni*, Vol. III, Account of Zuhūrī, p. 270.

From this it can be seen clearly how far Badā'uni was behind (?) or ahead of Lutf 'Alī Bēg in his selection of Zuhūrī.

Again, the same critics, in their selection of Malik Qumī, give only one verse, a comparison of which readily reveals their respective tastes and their power of judgment.

‘حونجکانب ملک بیع ستم می رسم  
که بی آخر بدر حانه قاتل برود  
’رفتم که حارار با کشم محکم بهان سدار نظر  
نک لحظه عافل گشتم و صدساله، اهرم دور سد

Here, too, Badā'uni stands out pre-eminent, and his selection keeps our Persian judge at a respectable distance.

Similarly, Abul Fazl's selections of Ghizālī, Faizī, 'Urfi, and others, and Lutf 'Alī Bēg's and Rīzā Qulī Khān's selections of the same poets, create the same impression. In all such cases, which

<sup>1</sup> *Ātashkade*, p. 317

It may be noted that Lutf 'Alī Bēg in quoting this verse under Qumī, also mentions that in India it was commonly attributed to Malik Qumī, but a certain Persian poet Malik Ināfūrī claimed it to be his own composition, and for that special object sent a messenger to the poet in Isercan

<sup>2</sup> Badā'uni, Vol. III, p. 334

This verse has been chiefly selected by the author as Qumī's best verse, and is not mixed with his other verses. Cf. the statement

د ار بهترین اشعار دی درم نظر این بیت است

have been closely examined, it can strongly be asserted that both these Persian biographers improved nothing on their Indian predecessors Abul Fazl and Badāūnī. On the contrary, the selections of the latter contain some very best verses which are omitted by the Persian authors, and are replaced by some very inferior ones which do no credit to the poets. Not only the Indian scholar's judgment was a worthy one, but that their patrons too were equally good critics, and successfully reviewed Persian poets<sup>1</sup>

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## تہمت بالخیر

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حاصلِ عمر ساری رہِ ناری کردم  
 سادم از زندگیِ حوش کہ کارے کردم

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<sup>1</sup> Cf. Akbar's criticism of Tāhī, and Fughānī and improving on their verses [vide supra, p. 25]

Also cf. Humāyūn's criticism of Jahī Yatmīyān of Bukhārā, and Haratī of Māwarī-un-Nahr [Vide Pt. II Humāyūn pp. 24-25]

## N B

*The Persian text of Zuhūrī's **Seh Nasr**, produced here, has been collated with several valuable MSS found at the Habibganj Library of Nawab Sadr Yar Jang Bahādur, the State Library of H H the Nūāb of Rāmpūr, and the Āsī Press Library, Lucknow. It is much to be hoped that its publication together with an English translation will largely benefit the students of the Indian Universities, and will also prove helpful to those interested in the study of classical Persian.*





و بنوازنده که بمفتاح نغمه در نوازش بروی سامعان کشاده که یزد فستبر  
 تو میفش اندازه قلم هیچ بدیع رقم نیست و شکر قانون تعریفش حد نفس  
 هیچ نجسته دم نماند همگان را بسا عدت بخت سعادت بساط بوسی روزی  
 باد تا فراخور فطنت و فطرت خود بهر مند و مخلوق ناگشته بر حقیقت حال و  
 صدق مغال مطلع گردند - بتقریب این دعا یاد آمد که الطناب دازا دوست -  
 بزمنه دعاے اختتام دم نوازش اثر اهتمام واجب و لازم دانست -  
 فقرات و دعائیه . تا از کاشه طنبو رخور شید تا رشاعی در میدان است  
 نیم نغمه از محبت مجلس خدایگان در وزیدن باد و تا بر قانون سخن  
 تا آتش نواخته منته اب زبان است ترا نشناسه جهان باقی ذخیره کام  
 و زبان جهانیان باد - **قطعه**

تا بمعنی نه لفظ جنگ قانون آورد      لفظ بردازان معنی ساز در بزم بیان  
 باز از پیش رسید ملک نگین جنگ      مار جنگ عشته تیش با و از گسستن در اعلان  
 هم بر آنگذناش معنی قانون      هم بوفیق مدعایش رسم و قانون جهان

**مصرع :-** زمین دعا با بر جاست منت بسیار باد

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## بیت

در کمالات اے خرد پناہ بین کم زرشے پیش آن دریا بین ہے  
 چون صفت بے نیازی خاصہ کردگار است و سایہ کردگار اگر اعتنا  
 هست نیست الا بحر یغاثے کہ درخور کیفیت و چاشنی خود شراب سخن و نقل  
 نغمہ برایشان ہیماید و باندا زہ عقول در انداز بالب ہم زبان کشاید خوشا  
 ذوق چمن بلبلے کہ بدرک نکات رنگینش رنگ فمیدن بر چہرہ تواندست و  
 زہے بکرو حے کہ ببال اہتر از مرغ دلش بر شاخسار نغمہاے نازک  
 تواند نشست - چہ دشوار است بر قائل بلند سخن با سامع کوتاہ دریافت  
 ساختن - و سخن والا تہ را بضرورت از پای خود انداختن مثل حال جوہر  
 فروش و نقاشے است کہ یکے در شکستن گوہر گرانبہا دل سخت کند تا مشتری  
 تنگ مایہ دست بیع تواند داد و دیگرے قلم نزاکت رقم از تیرہ ی پر دازد  
 تا مہر کند نظر چشم تماشا تواند کشود - چون صفحات خواطر خاص و عام  
 زیر مشق خانہ او ہام است آنانکہ تماشاے مجلس بہشت آئین نگاہ  
 سماع بہتہ اند و عید و نور و ز چشم و گوش نہ دانستہ و عقل مصور و روح  
 بہتہ ندیدہ و لآلی کلام معجز نظام در درج گوش ہوش نچیدہ اندگان  
 بر بند کہ این ستایش از مقولہ ستایش دیگر مدعا است کہ در مدح مدوح  
 خود مبالغہانی کنند و قطرہ و ذرہ ایشان را منہج دریا و مطلع آفتاب  
 میدانند - اگرچہ صدق مقال ظہوری ظہورے دارد اما بر فہم این مظنہ  
 قسم یاد میکند - بنگار نہ کہ بر بجان خط خوبان مشک را بر نسیرین برات

کز لکب ملک و قلم اصلاح نشده بود سطر سطر و صفو صفو بوی خجالت شستند و آنچه  
از زبان معجز بیان شنیدند نوشته خود را درین شرح نویسی بمشایخ خامه نمود آلت  
تحریر را نکاشتند - غرض که هم متنانت متن از همه دانی او و هم انشراح شرح  
از شگفته بیانی او - قطعه

ادب آموز و نکته اندوزند      گر عراقی و گر خراسانی  
کو فلاطون که با همه فطنت      نه کند زانوس سبق خوانی  
اینکه خود بنفس نفیس توجیه بر تحریر دیباچه فرموده اند فوائد و اغراض  
منظور و ملحوظ است - آری بدفع گزیده عین الکمال با عقد لای شامو ا ر  
خزنی ناچار است و فضا سے جانفرا سے باغ و بوستان را خار و خسته رکا -  
کافور در جنب تیر کشیدن و سکر بعد از حنظل چشیدن حکمت است - و فی الحقیقه  
ترقیم دیباچه هم بفضی تعلیمات است که بتقریبات فرموده اند که غنور را باید  
که اول ملاحظه نشست سخن نماید - چه بسا عبارت باشد که لفظی در آن زیاد  
و کم نکنند و به اندک تقدیمی و تاخیری معنی بس فراموشی دیگر بر کسی لفظ  
نشیند - و چهیدن - نگریزه لفظ درشت از راه سخن که آسیب بپایه است  
بیان نرسد ام کرده اند - از تارکی و باریکی الفاظ که دست و پا سے خرد  
راه بمعنی آن نیاید نمی فرموده اند - و امثال آن سخنها کفر استماع افتاد -  
بپالایش فم منش می مستفیدان صاف و مطلق شاگردیش به یو گوش  
اہل انصاف - الحاصل اگر گئے تھے بہار شود ہم از بہار است و اگر دُرس  
نہا دریا گردد ہم از دریا است -

رسید از دور رس شاه سخن رس      بفرما و نفسها نقش نور رس

بفرمان حق و طبع بفرمان      سخن را کرد پیکر نغمه را جان

رو پر مردگی بر تازگی بست      چه نقش در بلند آوازگی بست

بخورشید درخشان پر توے دا      نوی را طرقت شربعت نوی داد

سخن پاس شکوه و شان خود داشت      که بوان شد ایوان خود داشت

گندم صد استان هر صفحہ در لب      ورق را گرزند انگشت بر لب

سلطان از رشتہ آواز دارد      ورق از پردہ های ساز دارد

خروش در ورقها جمله هم پشت      که ننهد هیچکس بر حرفش انگشت

نوی میبال گو خوش فایه ابال      که نورس نمکی را کرد پایمال

خدا پیرایه بخشد از قبولش      مصون دارد ز بوم فضولش

ارغما که عواطف خسروانه و مراحم پادشاهانه شامل حال دور و

بست است اهل عراق و خراسان را از ذوق این محروم نخواست و

ست که این شعر را سیر عجم اتفاق افتد تا به یک معنیش هر روز و

روزے کنند فرمان واجب الاذمان عزه صدور یافت که استادگان

سرب طاعت مصیر عرش نظیر نقد قابلیت و استعداد خود را پاس

استحسان آورده تهر بلفظ مجمل و معنی مفصل بردارند و بعضی فیو دینی

طلعات مرقوم سازند با وجود آنکه بتلاش اقیاز در موشکافیهان نهایت

بکار رنفت بهنگام عرض سخن از تغیر الفاظ و تبدیل عبارات و تهر فایه

بها آوردن حق اودیم السوا یکله صفوانشای شان هرگز آشنای

## رباعی

از شاه دکن جهان نشاط آباد است      خاک غم از آب نمه اش برباد است  
 ارباب تراز کینه شاگردانند      آنکس که از نو خنده طر استادت

## وجه تسمیه این کتاب آنکه

هندیان به شیر و مجتمع را نورس میگویند و فارسیان اگر نورس نهبال  
 فضل و کمالات دانند بجاست و باین معنی که این شاگرد بے عیب از پرده میباید  
 بجلوه گاه ظهور نورسیده نورس خوانند هم رواست - ع

## قیاس مستمل از بن اسم گیر

فضای دیدن بصفا تشگلش و سواد خواندن - یا ضش روشن -  
 هر صفت چمن و هر سطر نخله - برگش لفظ و گلش - بارش معنی بیفشش -  
 بلبل فداحت بر گل نزاکت تهر بر در تقریر و نظر نظار گیان از موج رطوبت  
 عبارات روان در زنجیر - منبل حرفش از آه ناشکیبان - بنفشه نقطه اش  
 از خال رنظیبان - از ریح طراوت کلمات نه سطر مالا مال آب حیات -  
 خط تشنه لب سیرابی ادا - میحار و نه جان نسی موا - کته های بریده چمنها  
 در بسته - رنگینی بشقائق درکار - شکفتنی بشیعی پی به بار - مثنوی

در گیمیش مل در غاه جوی      نه سیرایش مل در تازه رودی  
 مگو نورس که فردوس برین است      نه تنها خلق رضوان هم برین است  
 نه نریمان تواند ساخت مگدا      که پینه چون خلیل از نار مگدا

عروسے بود از پیرایہ عاری      ز بخت پست خود در شرساری  
 کنونش آسان پاسبان است      مرا پاگردن و گوش عروس است  
 لالی حقہ پروین سپند است      خیال شاہ والا بس بلند است  
 ز شاگردیش استادان سخن ساز      نزاکت را ز طبعش ناز بر ناز  
 ملاوت چاشنی گیر از بیاتش      بشیرینی موقوف از زبانش  
 چنان خمیرین کند ہر حرف و نخل      کہ شیرینی کند در گوشہا مثل  
 بہ آن سنگینی از کاہ آورہ یاد      کہ کوہ از بار شک آمد بفریاد  
 نسا ز لفظ گل در گفتگو درج      نسا ز تادرو صد رنگ بو خرج  
 بجام شوق گردو بادو ہمیا      وہ در قطرہ سر طوفان دریا  
 بحرف آورد در کعبش شنارا      متانت گزشتہ آلہ این بنا را  
 سخن از فکر حفظ مہمت است      ز تر تیش بجایہ نوبت  
 بر و رعب بین چشے کشاید      و گرز و جزہ زمینی نیابد

و از جملہ مقوقے کہ بر اصحاب عقل و فرہنگ و ارباب نغمہ و آہنگ  
 ثابتہ لازم ساختہ آنست کہ ہر تیب و تسوید کتاب نورس پرداختہ  
 و ساسہ و مناطقہ را بخواندن شنیدن آن نواختہ و التزام این نمودہ کہ چنانچہ  
 تازگی معانی طراوت بہ الفاظ بنشیند و نوبی نفات نقشاے کہ برین اشعا  
 در نہ نثار بستہ شد حلقہ اثر بردہ لہا کوہ و بیا و نفس گویندگان گرد غملاے نو  
 و کہن از روایاے خاطر شنوندگان رو بد۔

بتلافی آن کشادہ - تمناسے ارباب بہنہ پیرایہ التفاتش مشوقی حصول و  
از اہل استعداد نکتہ بکتابے و گلے بگلزارے قبول - خار راہ بہنہ در پائی کہ  
خلیدہ کہ شگفتگی مرحمتش باغ گل مراد نچیدہ و تلخی مشقت کسب کمال  
کہ پوشیدہ کہ بچا شنی رافقتش مصر صحرای کام در کشیدہ و در ہیج چہ حسن بہنہ  
پہنمان نگروید کہ تیزش آشکارا بہ آن عاشقی نوزیدہ - اگر از تحریک باد  
موج آب بہ ہنجاری تحریر ریزاست یا از جلوه آتش دخانی مرغولہ انگیز بہ تلعین  
یس گرم نفس است و بتوصیف آن تر زبان - اگرچہ بسبب عادیت و توقا  
ہنہ دود و میدہ بہ جان اللہ در فن سخن چہا پرداختہ و می پردازد - ہر چہ  
در میان نہادہ ذہن نقادش از ربوہ قبول بر کران و انچہ شجبدہ طبع  
و قادش از بسکی خاطر گران - بالغ کلامان مدرسہ سخن طفلان مکتب  
زبانیش و شہسواران میدان بیان پیادگان عرصہ نکتہ رانیش - گاہ  
تفصیلش قطرہ منبع دریاسے بیکران و وقت اہمالش ذرہ مغرب آفتاب  
دیشان - آوازہ مومار بلا غتش ویزہ گوشت فصاحت و شور شیرینی گفتار  
نکب مانہ طاقت - لفظ خامہ اہمالش مہر گنجینہ امرار شہتہ شعلہ  
توضیحش صیقل آئینہ اطہار - کام سخن در شکر افتادہ شہرہ بی ادا گردن  
صید معی - کند انداز سا - دیدہ امید جانماہر جہش لب بشارت و  
سند سمیک - ہر لہو ابروس شارت - نشت شہ رفت و نشت  
شعری مرتبت - بہ حرفش فصلے و ہر فرعش اصلے - منظومی  
سخت را - خاطر بود کوہے نبویش صاحب مشکوہے

تارطنبور بطایع علیل نهادن درسمائی - خط بندگی خطش در بخل چهره لاله رویان  
 وتاروان سازش بروش طره مرغوله مویان - با توجع خامه عنبر شمامه اش  
 عطار در اچه چاره جز سر بر خط فرمان نهادن - بشنایده شاد پرده سازش  
 زهره را چه زهره غیر از پرده برداختادن - قلش ماشطه صفحہ دهر - رقص  
 مناسخ چهره مهر - مشغولی

ز خطش سرمه پرور چشم دیدن	ز سازش حلقه در گوش شنیدن
بفر تاج او سوگند خورشید	به تار ساز او پیوندنا هید
چکد چون خامه بر وارد به انشا	عطار دور دو انش قطره آسا
عوس صفحہ خطش نگارست	حرفش گر چه هر یک دنگارست
نقطه بر حرفش دانه چید است	چنین دام نگه گیری که دید است
کمر چوں در فن صورت نگریست	قلم از طره حور و پری بست
ز آفتابی بنگه چهره آراست	که نقش ساده اش بیند ناخواست
اگر بلبل کشد آواز بشنو	دهد آوازا پرواز بشنو
نغمه د طائرش بر صفحہ آرام	نسازد گر بپایش مهر خود دام
ز گلچینیان بانمش فصل خورد	شگفته غنچما از جنبش باد
چو او کس صورت معنی نپرود	بدعوی لیک چون مانی نپرود
هنر گو خندها بر لب به انبار	ز اشک غم بن مرنگان بیفش
هنر پرور بی گو در عریکی	که آخر شد زمان بے قیزی
انچه تا غایت روزگار مضایقه در کم هنری نهاده	کریم زیاد بخشش دست



بشرابِ خم مندل سرمست - بپاکوبی اصول و دستک زنی تال تارک  
اندوہ و طلال پاشمال و بٹھماے نقشِ نورس فضاے کمن سراے  
جهان از نشاط مالا مال - ابیات

زبس و نغمہ انگیز نیست ایام      سز و رقصہ اگر در گور بہرام  
تدر و نغمہ بر لب آشیان سست      ترخم خانہ در کام و دہان سست  
بشہر مرغ دلہار است آہنگ      کہ از بام و درش میر وید آہنگ  
ہوار از امتزاج نغمہ آن حال      کہ موسیقار ساز و مرغ را بال  
زبانہ از شہ اب نغمہ سرمست      انفسہا پاسے کو بان دست پرست  
خموشی را آورده - آواز      بہ نورس شہر بار نغمہ پر واز  
گر اکسہ سرور و سور سازند      ز خاک پاک بجای پور سازند  
اگر ہر روم جہان بانی و قواعد گنی ستانی و ترتیب رزم و بزم و رعایت  
عزم و جزم کہ آیت است در شان او و اثر ہے است بر قہد او کما یثبني قیام و  
اقدام نماید چه عجب عجب آنست کہ در ہر فن نعل ماز و خط و تصویر کہ و فونیک  
عصر قہر تھا، شوق بے قہنگی بر آواز جد و جہد نشسته منشور ہنر درست نمود  
کلاہ گوشہ تفاخر بر آسمان شکستہ اند بانک توحی، و رکتہ زمانی علم متین  
بر افراشته در زبا نہا پنجسین خود سخنے نگذاشته نہ شاہ ہنر آفرین خواند  
بیان واقع و محال، شایع و بیل قدرت صانع - خود خروہ کار  
قلم بند نقش پر ازیش و عقل رنگ آمیزہ صد فدا صورت سازیش -  
جلا پردازی چشم کور سوا، ان بیل قلم در سرمہ سائی و نبض گیری  
(۶)

صغیر مرگ ناگمانی - راینش سروین گلشن فتح و نصر - خنجرش مایه دریغ  
ظفر - کمر سحری بمعاضدت مرتضی چست و شکست هنر بمویائی تزیینش  
دست - گوهر در نظرش بقدر ترازی یک بصحر - وعده اش بوفا  
نزدیک ترازموج بدیا - به استعاره بحر کفش ابر را در فشان و تشبیه  
ز ساره دلفروزش آفتاب را در فشان - با غلغلی طیش گرانی کوه سبکی  
گاه و با علو قدرش بلندی سدره پستی گیاه - سخن با آن بلندی که  
از کوتاهی سفت فلک صد جاخمیده خمیده در انداز آستان بوشنایش  
سه بنزیر پاکشیده - تعداد فضایل و حصر کمالاتش آب دریا بکلیل شست  
پیامون و ریگ صحرا با گلشت شمردن - بر اهل زمان شکر این  
عطیه عظمی که با دراک زمان ابد پیوندش مفتخر و مستعد اند واجب  
و لازم است - خصوصاً بر ساکنان عرصه دکن که در هر طرف  
مجلس و بر هر گوشه محفل آراسته و پیراسته بصلای دوام برخوان  
ذوق حضور و مایه عیش و سرور نشسته اند - بنوازش روزگار  
دائره را که مرکز دائره اصول است مغیر نشاط از پوست بدر  
خمیده و بتارهای قانون که مسطر کتاب انعمات است - قم عیش  
بر صفات احوال کشیده - طنز و در شکار هوش کند تار بر دوش -  
لئے با حیات سور در میدان صور - از کیل کاسه کمانچ گوش  
سامعه انبار نغمه - ترانه سازان هند بنجیدن ترانه های خزانگی  
تراز و سجنه و بین در دست و ورع پیشگان هوشیار مغرور

بزرِ قهرِ قدرش در تنہا شا      سر بر پستِ عقل دست بالا  
 خلائقِ جلم مفتونِ ہوایش      و کیم من ہمہ جانہا فدائیش  
 بخلقش حق نہادہ احتیاجے      و ہمارا براے مارواجے  
 دہ صد بحر و کانِ حاصلِ ازدست      نیار و داد اما یک دلِ ازدست  
 کسے راز بہ اندازِ شناسش      کہ باشد عالم جانِ دکنارش

زہت! اسکندرِ افلاطونِ عظمت کہ دانائی و دارائی ازو در پناہ  
 ہم می بالند۔ جبذا پر ویز بار بہ ترانہ ریز کہ بسر انگشتِ غمہاے  
 مسرت افزائش گوشِ محنت و غم می بالند۔ بہ نسیمِ خلقش من را  
 ختنِ ختنِ نافہ در جیب و دامان و بہ نسیمِ لطفش غنچہ را چمنِ چمن  
 خندہ در زیرِ لب پنهان۔ بہ توفیقِ زمزمہ شنائیش نطق را دم و آواز  
 تقریر و بہ توفیرِ اجارہ دعائیش صدف را کفِ اجابت پراز گوہر تاثیر  
 فرمانِ قضا را امضائے حکم نافذش در کار و نختہ تقدیر را بختہ تدبیر  
 صائیش بر کنار۔ شہالِ گلشنِ وفاق را اناکیدِ غنچہ دلِ مگفانیدن  
 و صرصہ کے لفاق را امیدِ غبارِ بر خاطر نشانیدن۔ در قتل  
 بر عہدانِ بلا و اہلِ با شمعِ غضبش ہم سو گندہ در کار خانہ  
 محبتش سر رستہ عمر با عشرت و دوام ہم پیوندِ نعمتہ کاوانِ مدد  
 ملکِ نواز و شعلہ کا بنِ سیاستش ظلم گداز۔ سطوتش زور و در بختہ  
 شیرِ نمکس۔ ز شش اہلِ در خونِ فلکن۔ الفتش رم آہو رہا۔  
 بزمش جا بہ ہم ہوا۔ آبِ تیغش آتشِ خرمنِ زندگی۔ بادِ تیرش

ز مدتش گوے مدل میگران چیست      با و ناز و لقب نوشیروان کبست  
 تفاوت کفر و دین آمد بمعنی      میان عدل او تا عدل کسری  
 ز بیدایش خوابین ز نالش      بچشم پاسبانش کرد بالمش  
 رتیغش پیکر خصمان دو بیکر      ز گززش فرقه را را سینه مغفر  
 سمنش را سپند از خال محبوب      کمندش را رخ از گماے جذوب  
 مه نو حلقه در گوش رکابش      یکے از نیده دارن آفتابش  
 نالش چون علم ساز دگر گشت      شود تسبیح ساز از مهره پشت  
 بر انگیزد بهر جانب که لشکر      بگیرد و گروے راه مصر  
 بکین پرخ گر رخ بر فروزد      نکه در چشم مهر و مه بسوزد  
 ز جودش قطره در کج گنجید      ز خلقش نفوذ در غنچه پیچید  
 سخناے که نشنیده شنیده است      فراست را تو گوئی آفرید است  
 خبر از از پنهانیش دادند      سواد خط پیشانییش دادند  
 دعایش گر نکرود با اثر رام      اثر از دم رو و چون وحشی از دم  
 بجانها تنخم مهری کشت ازان دست      که در هر سو صد انبای دلش دست  
 بهر از مهر و در راں بر سر آمد      عرض عشق و دل او جوهر آمد  
 ز ناهمشق را پشت و پناه است      بر اے حسن هم امید گاه است  
 دماغ از آتاش و آتش است      نکه را باغ و روے او بهار است  
 نهد خور هر طرف دایه ز بارش      کز ان روی پر نوے گز و شکارش  
 ادب در پیشگاهش پیشکارے      جبینش را حیا آئینه دارے

گل داغش کسے راستہ از شاخ      کہ چوں سنے استخوانش گشتہ سوانخ  
 چوئے آنکس نفس در نغمہ فلکند      کہ از کابش سراپاے خود آگند  
 چو از دروش شود پشت ووتا چنگ      دود دل تار ہاے تار و چنگ  
 پر ز خالی پراند از نغمہ دوست      ہمیں دقت را کہ چوں بر میدرد پست  
 درود با ساز و برگ بر نوازندہ امتان کہ قانون دین بمضامین  
 برایتش نیر خداست و صلوة پر شعبہ و آوازہ بر آل اصحابش کہ  
 بر کشی ضراعت شان ساز شفاعتش نعمہ راست - رباعی  
 سلطان سل کہ جہد را تلج سست      قانون بقا طیفیل او نعمہ درست  
 در چار حد از شعبگی آوازہ دوم      ہر کس زد دوازہ وہ نقاش خبر است  
 اما بعد مژدہ شنیدن را بگفتن سخن شہنشاہ سخاو، نکتہ پروا نمیرود  
 نرانہ ساز عرش طارم فلک نیم کیوان ہم مرغ چشم خورشید علم  
 بر جیس شہم نہ ہید نغمہ عطار و در قم قرہ دم غلیل نوال یوسف جمال  
 داؤد اعان سلیمان مکان عدل افزاے ظلم کاہ ابراہیم ما، لہ شاہ  
 خلد انت ملکہ، سلطانہ و افاض علی العالمین برہ و احسانہ - منظوم  
 جہاۓ جہاندار و جہان بخش      فلک قدرہ فلک تخت و فلک بخش  
 کہت بہت دم شمسیت بہرات      دماغ ہوشمنہ می مغرہ فطرت  
 خلیل کہ - دل زہمباہن      برو صافنی شنائے قبلہ گاہن  
 پنیں مارک پس افسر کہ دارد      شہنشاہی جز او دیگر داد  
 اگر بر ستایش ستال زبانش      و اگر بر ست نگین از زبانش

# سہ نثر ظہوی

نثر اول

نورس

بسم اللہ الرحمن الرحیم

سہود سرا بیان عشر نکتہ قال کہ بنورس سراستان حال کار کام  
 زبان مانتہ بنشد تمانے صانعی عذب البیان اند کہ چاتنی نغمائے  
 سرین در محک و پے نے دو انیدہ - و خوش نفسان چمن نشا کہ بر بسط  
 ماط انبساط پرواختہ بزلال حمد خالق رطب اللسان اند کہ گل ترنما  
 ا شادمانہ صوت و صدا دمانیدہ - محل شوق حجاز یانش بصدای  
 ال ہندیان در نگلہ بند - وز نیم جگر عراق یانش بنک تار طنبور ترکا  
 رشکرت - جلاجل اوراق درختان ہواے او ترانہ ریز و بلبلان  
 متعار بلبلان ہواے او سہ نیز - شہوی

درین برتانا سر افکنندہ غفل	سخن گردید گلبن نغمہ بلبل
زبانہ متحرک بزم دہن	نفس را و کش ساز سخن کرد
بضبط نغمہ اسرا - پرداخت	ز صدوق تن خلق ارغنون است
رباب از مغز راز آمد بگفتن	خندش خشک از غم او پوست برتن

**APPENDIX A**  
**Part I.—“*Nauras*”**

OR

**The New Fruit**





## APPENDIX A

### I

#### IN THE NAME OF ALLAH THE COMPAS- SIONATE AND THE MERCHANT

#### *The Nauras*

The songsters of the pleasure-house of speech' (the learned) that have accomplished the work of the palate and tongue (i.e., given good relish to their appetite) with the fresh heart<sup>2</sup> of Divine ecstasy,<sup>3</sup> are sweet voiced with the honey of praise for such an Artist as has caused the taste of sweet notes to run into the veins and fibres of the reed, and the gay-hearted denizens of the garden of Mirth (joys) that have busied themselves in spreading the carpet of joy, are sweet toned with the fresh water of the mass of a Creator Who has grown flowers of fragrant tunes on the twigs of sound and (i.e., given melody to human voice)

<sup>1</sup> مرد سراپاں عشقندو قال — Men of profound sense & learning

<sup>2</sup> دهری — That which has newly arrived or recently matured

<sup>3</sup> حال — A term in Sūfism. It relates to an exalted condition that it aims to overcome the heart of a Sūfī rendering him quite unassailable to worldly affairs, and enabling him to achieve communion with God. It is thus a kind of inspired state to which the devotee attains by subject

ساخته — مرد سراپاں — This whole sentence means

'People who have combined the knowledge of God with the world' accomplish in this — those who have qualified themselves both materially and spiritually

*Quatram*

He is the king of Apostles, the crown for the head of all, through whose favour the harp of Existence<sup>1</sup> produces music (i.e., the world exists through him)

He alone within the four corners of this world,<sup>2</sup> can claim to be his offspring, who is conscious of the exalted position of the twelve Imāms<sup>3</sup> (i.e. one who is destitute of the love of his progeny cannot claim to be counted among his adherents)

After this, good news be to the faculty of hearing by the utterance of the word of praise for the Emperor who is erudite, a supporter of the arts, skilled in music, composer of song, whose house-roof is as high as the ninth sky, whose magnanimity is like that of Saturn, whose army equals that of Mars, whose flag is the Sun, whose manners are like those of Jupiter, whose tunes are the tunes of Venus, whose writing is like that of Mercury, whose servants are like those of the Moon, who is hospitable like *Khalīl*,<sup>4</sup> who possesses Joseph's beauty and David's voice, whose castle equals Solomon's, who increases justice and decreases tyranny, the Emperor Ibrahim 'Adil Shāh, may God perpetuate his kingdom and royalty and extend the benefit of his goodness and benevolence to the people of both the worlds

<sup>1</sup> Here seems to be an allusion to the following verse revealed on the Prophet —

لَوْلَا لَوْلَاهُ الْاَنْفَى

(If thou wert not, I would not have created the skies)

<sup>2</sup> چار حد The four boundaries. Here is a recondite allusion to the four immediate successors of the Prophet

<sup>3</sup> دوازده مقام. The twelve principal Persian tones of music. Here it is supposed to refer to the twelve Imāms

<sup>4</sup> The surname of the Prophet Abraham, the founder of *Ka'ba*. He was famous for his hospitality

*Masnavi*

Possessor of the world, conqueror of the world, giver of the world, whose dignity, whose throne, whose horse, are like those of the sky. He is the palm of resolution, the edge of the sword of bravery, the brain of prudence, and the marrow of wisdom.

The *Khalil* of the Ka'ba of heart takes pride in him, the title of *Qibla Gāhī*<sup>1</sup> befits his person (*i.e.*, hearts have as much attraction for him as people for Ka'ba). Who has such a head for wearing a crown? Who else has a monarchy except him? If an assembly is a luxuriant place, it is from his wine cup, if a battle is coloured in red, it is from his sword. What is the justice of others as compared with his? His surname '*the just*' feels proud of him, what is Naushirwān?

The difference between his justice and that of *Kiwā*<sup>2</sup> is, in reality, the same as that between religion and blasphemy. On account of his wakefulness the sleep of his subjects is secure against complaint, for it has got a pillow in the eye of the watchman (*i.e.*, people depend for the safety of their person and property on the king's watchmen).

With his sword the body of the enemies is cut into two, by his mace the breast is made a helmet for the heads (*i.e.*, his mace strikes so hard that the head sinks into the chest).

<sup>1</sup> *ahj*: The house of God, *i.e.*, the Ka'ba towards which people turn their faces while praying. Hence *ahj* is a patron who is looked to by the people with profound reverence for the attainment of their objects.

<sup>2</sup> Another form of *Khusrāu* (a King). It is an epithet given to Naushirwān, the Just, but can equally be applied to any Persian King.

like Barbud,<sup>1</sup> with the finger-tips of whose delight-increasing notes the ears of labour and grief are pulled and boxed; with the fragrance of his good manners the jessamine has got *Khutans*<sup>2</sup> of musk-navels in its pocket and skirt, and through the breeze of his kindness gardens of smiles are hidden below the lip of the bud (i.e., the bud is ready to open with the breeze of his kindness). With the help of the chant of his praise, the faculty of speech lays claims to grace eloquence, and with the surplus income accruing from the contract of prayer for him, the palm of the oyster<sup>3</sup> is full of the pearl of efficacy (i.e., the oyster gets a pearl when it opens its hands to pray for him and not otherwise).

The decree of Destiny requires the authority of his signature<sup>4</sup> for its enforcement, the book of Fate needs the mark<sup>5</sup> of his correct plan on the margin, the breeze of the garden of Union is enjoined to open the bud of the heart, and the violent wind of the street of Disunion is forbidden to lay dust thereon.

The executioner of Death is in agreement with the police officer of his rage for the slaughter of the faithless and in the manufactory of his love the thread of life is interwoven with perpetual pleasure. The music of the instrument of justice graces the country, and the flame of the furnace of his chastising government melts away tyranny.

<sup>1</sup> Name of a famous Persian musician—a native of Jahrm, a town in the vicinity of Persipolis.

<sup>2</sup> Used figuratively signifying 'abundance' or 'plentifulness'.

<sup>3</sup> The usual reading of the commentators is صدق 'truth,' which is a misprint for صدف 'an oyster'.

<sup>4</sup> (امضا) Royal signature for the enforcement of a decree.

<sup>5</sup> (آیه) A mark put on the margin of a book when comparing it with some other copy to indicate the point reached.

The fury of his power breaks the strength in the lion's paw ; his warfare throws Death itself into a pool of blood, his love deprives the deer of power of flight' ; his banquet bestows the cup of luxury upon Jamshid, the water (edge) of his sword is a fire for the barn of Life, the wind of his arrow is a messenger of sudden death, his banner is the Cypress of the garden of victory and triumph, the back of exertion is made firm with the help of his kindness (i.e., every one's labour is amply rewarded by the king). The fracture of Art is healed by the salve of his appreciation, (i.e., the non-appreciation of art has disappeared) the pearl is inferior to the sand of the desert in his sight, his promise is nearer fulfilment than waves to the river

The cloud sheds pearls when compared with his palm which is like an ocean, and the sun brilliance by comparison with his shining cheek (i.e., his face is brighter than the sun), the weight of a mountain measured with the heaviness of his forbearance proves as light as hay, the height of the *Sidra*<sup>2</sup> is like the lowness of grass when compared with the elevation of his dignity, discourse which for all its loftiness, had to bend itself at several places on account of the roof of the sky being too low for its flight, was filled with 'hame' when it resolved to kiss the threshold of the palace of his praise

<sup>1</sup> جام بر جم پير هن This is an idiomatic expression meaning 'to put Jamshid in the back ground' i.e., to surpass him in luxuries.

<sup>2</sup> A lote-tree in Paradise beyond which the angel Gabriel cannot fly. Here, topmost height. It is also called درختالستين

<sup>3</sup> سر بر سر پا كهنس To bring one's head on one's knees, i.e., to acknowledge one's shortcoming or inferiority. This is an idiomatic expression used to indicate one's sheer helplessness.

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<sup>3</sup> سر دگر پا نهیسن To bring one's head on one's knees, i.e., to acknowledge one's shortcoming or inferiority. This is an idiomatic expression used to indicate one's sheer helplessness

To enumerate his virtues and to define his perfections is just like measuring the water of a river by *Kail* or counting the sand of the desert on fingers' ends

To offer thanks for the grand gift of the comprehension of this eternity-bound age, of which people are proud and derive good therefrom, is obligatory and binding upon all, more specially upon the residents of the plain of the Deccan, who, having held an entertainment on every side and a festival in every direction by standing invitation, are reclining at the table of the taste of his presence and the table-cloth of comfort and delight. By the grace of Time the *Dāera*, which is the centre of the circle of principles of music, overflows with joy<sup>1</sup> And with the strings of *qānūn*, which serve as the ruler for the book of songs (in order to keep its lines straight), an inscription of comfort is written on the pages of people's affairs

The *tambūr* to prey upon our senses carries a noose of strings on its shoulder, the pipe for the revival of Mirth is engaged in blowing the trumpet (i.e., just as the dead would

<sup>1</sup> مژ از پوست بدر چیدن To be transported with joy

*Note* — The above passage in the original was taken to be in the passive voice, but if taken in the Active with *king* as its subject, the meaning would be —

To favour the age he extracted the essence of *Dāera* which is the centre of the circle of the principles of music (i.e., the instrument was a source of pleasure to the people before his time too, but now the model suggested by him and the songs composed to suit its special requirements, are by far the greater improvements on the instrument and cause eternal delight to the people, as if the essence of pleasure is extracted out of it).



rise from their graves at the sound of the trumpet on the day of Resurrection, so Mirth and Rejoicings are revived by the sound of the pipe) From the scale of the cup of the *Kamāncha*<sup>1</sup> the ear of the faculty of hearing is filled with heaps of songs, the Indian musicians are holding the balance of *Jantar-Peen*<sup>2</sup> in their hands to weigh his precious melodies, and the sane-headed devotees are intoxicated with the wine of the cask of *Mandal*<sup>3</sup>

The head of care and sorrow is trampled under the dancing feet of '*T'sul*' and beaten by the clapping hand of *Tāl*, and with the songs of the writings of *Nauyas* the atmosphere of the old Inn of this world abounds with gaiety

### *Couplets*

The age is so much occupied by musical performances that, it would be fitting if Bahram<sup>4</sup> should dance in his grave. The pheasant of song has made its nest on the lip, and music has erected a house in the palate and tongue of the people. The cock of men's heart prepares to fly towards a city whose roofs

<sup>1</sup> Lat a small bow. Here, a species of violin shaped at one end like a cup

<sup>2</sup> A kind of musical instrument used in India in and prior to the Mughal rule

<sup>3</sup> An enchanter's circle in which he sits when trying to conjure the demons. Also, a kind of drum

<sup>4</sup> The Persian name of the planet Mars. Also, the name of Persian kings and heroes. The one intended here being *𐬨𐬀𐬎𐬌𐬎𐬎𐬀* so called from his passion for hunting the wild ass. He was a warrior and is not supposed to be interested in music

Note the play on the word *𐬨𐬀𐬎𐬌𐬎𐬎𐬀* meaning 'grave' and 'ass.'

and doors produce music From the blending of melody in the air the feathers of birds are made into *Musigār* <sup>1</sup>

The tongues of people are intoxicated with the wine of song, breaths are dancing hand in hand. The king of music with his book *Nauris* has brought silence to speech If Nature was to make the elixir of mirth and cheerfulness, it would make it from the holy land of Bijāpur.

If he sets his heart, as he should, on the ways of government and the rules of conquest, the dispositions of war and peace, and the nursing of determination and firmness, which are a verse of the Qur'an in his praise and a robe of honour for his body, it is no wonder The wonder is that in every art and science such as music, calligraphy, and painting, of which the contemporary experts of the world having practised for years felt proud,<sup>2</sup> and after great efforts secured the Diploma of arts, he has with a little attention and in a short time lifted the banner of distinction in them, and caused no word of praise for him to be left on the tongues of the people. To call him an art-producing emperor is a fact. His skill in the art discloses the omnipotence of God, subtle wisdom is a slave<sup>3</sup> of his painting-pen and the richly-coloured intellect serves as a shell-keeper<sup>4</sup> in his drawing.

<sup>1</sup> A bird with its bill perforated with holes through which it emits musical notes.

<sup>2</sup> *کلاه را کمر* Lit. to turn down the corner of one's cap and to wear it awry which is a sign of pride *کلاه برآستان* is an idiomatic expression meaning 'to feel proud.'

<sup>3</sup> *مملوک*. Attached to the pen, i. e., a slave with implicit obedience to his master's will

<sup>4</sup> *صندوق*. A servant who holds the inkpot of a painter who generally keeps his coloured inks in a shell, which serves as his inkpot.

He is busy in lighting the eyes of the blind by applying collyrium with the stick of his pen (i. e., his writing lights the eyes of the illiterate), he is Christ-like in the treatment of the incurable by feeling the pulse of the string of his tambour (i. e., the sickly are cured by listening to the sound of his musical instrument) A letter of bondage to his newly-grown beard is in the arm-pit of the face of the beautiful (i. e., the embellishment of the hair on the cheeks of the beloved is, as though, a letter of slavery which they are holding in obedience to his hair), the wire-box of his musical instrument is on the shoulder of the tresses of the curly-haired<sup>1</sup>, before the amber-scented mandate of his pen, Mercury has no alternative but to acknowledge subjection

On seeing the delicate beauty of his guitar, Venus cannot but come out from behind the curtain, his pen is the maid of the bride of the page of the world, his writing cancels the face of the sun (i. e., the light of the sun is now superfluous on account of the lustre of the writings of the king.)

*Masnawi*

The eye fosters collyrium at the sight of his writing, the ear fears a ring of slavery at the sound of his musical instrument. The sun swears by the glory of his crown, Venus joins the string of his guitar. When he takes up his pen for composition, Mercury trickles into his inkpot like a drop. To the bride of his page his writing is an ornament, although each of its letters is in itself a beloved. The dots on his letters are scattered like grain, who ever has seen a net so captivating to the sight! when he girt up his loins for the art of painting, he made a brush out of the ringlets of the

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<sup>1</sup> The embellishment of the tresses of the loved ones is due to the fact that they have submitted to the wire-box of his musical instrument which they are carrying on their shoulders.

fairies and the virgins of paradise (and not from the tail of squirrels as is ordinarily the case) With painting he so adorned the face that his simplest drawing demanded the whole territory of China in reward for showing its face.<sup>1</sup> If he paints the picture of a nightingale, hear its sound, and listen, he also gives flight to sound (i.e., he can depict sound itself) His (painted) bird would not rest on the page if he were not to put the net of his love on its foot. The spring season is one of the flower-pickers in his garden, its buds are opened by the slight stir of breeze. No one painted the picture of *reality* like him, yet he made no pretensions to be a prophet-like *Mani*.<sup>2</sup> Tell Art to heap up smiles on the lip, and wipe away the tears of grief from the base of the eye-lashes. Tell the fosterers of Art to live honourably for the time of indifference has expired.

Whatever straitness<sup>3</sup> was shown hitherto by Time in the curtailment of Art, his bountiful generosity stretched its hand to compensate it. The wishes of the Masters of Art through the ornament of his care, are the beloved of fulfilment (i.e., they are amply rewarded), and from men of worth a point is accepted by him, as equivalent to a book, and a flower to a garden. No thorn in the path of Art ever pierced a man's foot, but he picked up gardens<sup>4</sup> of flowers of his wishes from

<sup>1</sup> **هنگام**. A present made to a bride by her husband's relatives when she first unveils herself before the assembly.

<sup>2</sup> A famous Persian painter, the founder of the sect of Manicheans.

<sup>3</sup> **محدود**: Reducing to straits; here means 'meagre appreciation.'

<sup>4</sup> **باغ باغ**. An idiomatic expression used for 'plentifulness.'  
Compare **باغ باغ** in the succeeding line.

the blossom of the King's favour; (i. e., whoever took pains in the acquirement of Art, has his desires fulfilled by him) and no one tasted the bitterness of toil in the acquisition of perfection, but had Egypt's of sugar cast into his throat by the sweetness of his munificence, and in nothing was the excellence of Art hidden but his discernment openly fell in love with it. If by the stirring of wind, the ripples in the water produce any sort of lines, or curly smoke rises from the bright fire, he is quick to praise the latter (on account of his love for painting) and prompt to extoll the former (on account of his perfection in the art of calligraphy). Though by reason of his equity, he has given and gives the different kinds of arts their due, yet, praise be to God, how much he has devoted and devoted himself to poetry! What is not among the selections of his unerring judgment, is far from the ornament of recognition, and what is not tested by his shining genius, lies heavy on the heart on account of lightness. The most eloquent poets of the school of poetry are mere novices in his school of literature, and the brave cavaliers of the field of eloquence are the footmen of the plain of his subtle speech.

In his explanation a drop is the source of a fathomless river, and in brevity the brilliant sun is a grain of the west. The fame of the roll of his fluency is the pendant of the ear of eloquence (i. e., his fluency is an ornament to eloquence), and the renown of his sweet speech, is the salt of the dining-table of beauty. The dot of the pen of his equivocation is a seal of the treasury of mysteries (i. e., in every dot of his there are concealed a thousand topics or subjects). The brightness of the flame of his explanation is the polish of the mirror of expression (i. e., the meaning is itself explained by his mode of description). The sweetness of his manner of expression sweetens the palate of discourse. The neck of the game of meaning is in the noose of his quick apprehension. The eye of the hope of lives is fixed on the notion of his lip which brings joyful tidings, and the proprie-

tary deed for the possession of hearts is in the palm of his moving eye-brow. His prose is the *Nasra*<sup>1</sup> of loftiness and his verse is the *Sirius*<sup>2</sup> of sublimity. Every letter of his is a chapter, and every branch a root (i.e., every letter of his composition contains as many topics as a chapter does)

*Masnawī*

The heart of speech was heavy with a mountain of sorrow for grief that it had no glorious master. It was a bride bereft of ornament and dress, and its lowly fortune had made it ashamed of itself. Now heaven kisses its feet and it is bedecked from head to foot like the neck and ear of a bride. As the Emperor's thought is very lofty the pearls of the box of the Pleiades<sup>3</sup> have changed into rue seeds.<sup>4</sup> The teachers have become the composers of song by being his pupils, tenderness has acquired elegance from his intellect. Sweetness has got its taste from his eloquence, and is getting a stipend of sweetness from his tongue. He so sweetens every letter of colocynth that sweetness is heaped up in one's ears. He utters the word '*hay*' with such weight and gravity that the mountain clamours out of jealousy. He never lets the word 'flower' enter his speech unless he gives it a hundred colours and smells. When he drinks the wine in the cup of fluency, he gives rise to a storm in a single

<sup>1</sup> A small star in the nose of the sign Leo, forming the eighth mansion of the Moon.

<sup>2</sup> Name of a bright star called the 'dog star'. Mark the suggestive association of the words. *خمرش خمرای مرتکب*.

<sup>3</sup> *نجم* : A collection of small stars appearing like a bunch of grapes, called the Pleiades.

<sup>4</sup> *سجده* : Wild rue of which a fumigation against malignant eye is prepared.

drop. His composition gave praise a tongue (i. e., he so arranged his words that Praise itself began to sing in his praise); firmness became an instrument for this foundation. Discourse was freed from the care of maintaining its position; it got its right place owing to his organisation. If a critic once opens his eye he will see nothing but virtues

And of the many obligations that he has imposed on men of wisdom and understanding, the one is that he engaged himself in the composition of the book *Nauras*, and honoured the faculty of speech and hearing by its being read and heard, and so arranged it that just as the freshness of meaning gives freshness to words, so the newness of the tunes that are associated with these verses, pearls be showered on them, knock the chain of effect on the door of hearts (i. e., produce effect); and with the air of the breath of singers wipe off the dust of old and new sorrows from the corners of the hearts of listeners.

#### Quatrain

The world is full of rejoicing on account of the King of the Decran, the dust of grief is laid by the water of his song. The masters of song are his old pupils<sup>1</sup>; one who has newly become his pupil has the style of a master-singer (i.e., it is not a wonder that his old pupils are Masters of Song the wonder is that even a novice has the air of an expert).

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<sup>1</sup> If we do not take the word *shaykh* as an adjective qualifying the noun *shaykh* but take it as qualifying the noun *shaykh*, the meaning would be

The master of old songs are his pupils (i.e., they no longer deserve to be called masters since their songs are now quite old and out of date. The suggestion is that a master is one who has modernised the style like the king to suit the requirements of the latest taste.

The reason why the book is called by this name is that the Indians call a mixture of nine juices 'Nauras,' and if the Persians believe it to be the fresh fruit of the tree of his learning and perfection, it is appropriate; and in this sense also that this beloved of perfect beauty has newly appeared on the stage of existence from behind the curtain of invisibility, if it is called *Nauras* it is also right.

### *Hemistich*

Just think of the quality of the book from this name.

The landscape of sight is a flower-garden from its pages and the blunt aptitude<sup>1</sup> for reading is brightened by its whiteness; every page is a garden and every line a tree whose leaf is its heart-enchancing word, and whose fruit is its unalloyed meaning, the nightingale of eloquence is singing on the flower of the elegance of his writing, and the sight of the spectators is enchained by the current of the freshness of his flowing style. The hyacinth of its letters comes from the sigh of impatient lovers; the violet of its dots is from the mole of the beloved.

From the moisture of the freshness of its words, the canal of life overflows with Nectar. *Khizr* is thirsty for the moisture of its style, the *Messiah* dies for its life-giving breath, its felicitous significations are like unopened buds (i.e., just as smell is hidden in the bud, so also is elegance concealed in *Nauras*). The paint of its composition gives the beauty of the anemone and its freshness is full of sweetness.

### *Masnawi*

The flower seeks rouge from its colour; from its moisture wine takes lustre. Do not call it *Nauras*, it is the lofty

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<sup>1</sup> *ajam*: Blackness (here, dulness), as opposed to *shahr* meaning 'whiteness' (here, brightness).



Paradise; not only people say so but *Rawzan*<sup>1</sup> too is of the same opinion. He alone can plant a garden like this who can gather roses from the fire like Abraham,<sup>2</sup> the Friend of God. The writings of Nauras came from the just and learned King to redress the complaint of breaths (i.e., till before this, breath was good for nothing and uselessly spent, but now on account of the songs of *Nauras* it came to have a value of its own, being employed in music) With his genius at his command and his self in obedience to God's Decree, he made words the body and melody the soul. What a charm he concealed in melody that the passage for fading is blocked on freshness (i.e., the pleasure gained by listening to his tunes has a lasting effect on one's mind). He gave a glow of light to the brilliant sun and a precious new robe to newness. Speech was so conscious of its loftiness and glory that it built its palace in the Emperor's castle. If we touch the edge of a leaf with the finger, every page will begin to tell a hundred tales (i.e., the book contains hundreds of valuable points which become apparent when a man turns its leaves). Its lines are made of the thread of sound; its leaves are the films of a musical instrument. The letters on the pages all back one another so that none dare find fault with any of them. Tell newness to grow freely for the Nauras has trampled down oldness. May God grant it the garment of recognition and protect it from every absurd criticism.

Since the royal favours and imperial gifts are common to all distant and near, he did not choose to deprive the

<sup>1</sup> Title of the main gate-keeper of Paradise.

<sup>2</sup> *چون ابراهیم از آتش* (چونند): Refers to the incident of the Prophet Abraham being thrown into the fire by Nimrod and to the miracle of its suddenly turning into a flower-garden.

residents of 'Iraq and Khurasan of its taste, and wished that the book should be translated into Persian so that the Persians too by grasping its meaning may every day have a Naurūz<sup>1</sup> there. A royal decree imposing obedience received the honour of issue that those who stand at the foot of the throne, which is the seat of royalty and the semblance of the throne of God, should, after testing the cash of their ability and intellect on the touch-stone of examination, prepare a commentary brief in words but detailed in meaning, and also with elucidations of some of its technicalities<sup>2</sup> (so as to save the translation from getting too lengthy).

Although in seeking distinction great labour had been spent on minute points, yet when the commentary was read, even the un-erring whose page of composition was never familiar with the erasing-knife and altering-pen, washed off every line and every page with the sweat of shame owing to his alterations in words, changes in constructions, appropriate amendments and clearer expressions; and having written whatever they heard from his miraculously eloquent tongue, they regarded themselves to be mere instruments of writing like the pen. To be brief the grandeur of the text is due to his all-pervading knowledge, and the clearness of the commentary to his lucid style of expression.

### Qat'a

All men learn good manners and niceties from him, whether they be 'Iraqis or Khurasinis. Where is Plato that he may

<sup>1</sup> New Year's day, i.e., the day on which the sun enters Aries, initiating a week of general festivity and merry-making in Persia.

<sup>2</sup> If read as *ḥawāṣi* (marginal notes) and not as *ḥawāṣi* (restrictions), the meaning would be.

They should also elucidate the technical terms occurring in the book.

with all his wisdom bend his knees to take lessons from him

That he himself has not attended to the writing of the preface has several advantages and objects. Yes, to frustrate the damaging effect of the evil eye, the association of a worthless stone with a chain of precious pearls is indispensable, and for the thriving of a garden, weeds and thorns are necessary. To keep camphor by the side of pitch and to eat sugar after colocynth is wisdom, and verily the writing of the preface also originates from the benefit of his instructions, as he has repeatedly said that an author must first weigh his words, for there are many a construction to and from which, though not a word is added or subtracted, yet the meaning sits with fresh glory on the chair of Word by a slight alteration. And he has commanded to pick up the stones of hard words from off the path of Discourse so that the foot of the horse of description may not receive any injury. He has forbidden us to use words to which the hand and foot of the faculty of understanding may not find a way owing to their subtlety and equivocation. Examples of this sort have been frequently heard from him. Through his bright intellect, the mind of his pupil is made clear and the ring of pupilage is an ornament to the ear of the just. To be brief, if the present of a flower is made to Spring, it is only (to give back what comes) from the king of seasons, and if a pearl is offered to the parent sea, it springs only from the sea.

#### *Couplet*

In accomplishment, O wisdom 'see his width, Lo 'a sea is less than a drop before him

As the quality of being in want of nothing is the sole attribute of God, so also the Emperor, who is a shadow of God, has no want, but for the companions, whom he may give the wine of discourse and the sweet of melody in proportion to their taste and capacities, and talk to them in different ways

suting their ability How admirable is the taste of that quick-witted man who, by listening to his intricate points, is able to understand them, and how happy that light-hearted being is, the bird of whose heart, with its gay feathers, may sit and sing on the twigs of delicate songs How difficult it is for a learned speaker to adapt himself to a hearer of lesser understanding, and to bring down of necessity a discourse of elevated order from its high position The case of the abovementioned speaker is like that of a jeweller and a painter, wherein the one, to break the valuable gem, hardens his heart, so that a poor customer may be able to purchase the same, and the other reduces the speed of his brush of delicate drawing, so that a spectator of dull sight can afford to look at it As the pages of the hearts of high and low are under the influence of the pen of doubt,<sup>1</sup> those who have not adorned the path of sight and hearing with a look at the King's Paradise-like court, and have not regarded this assembly as '*Id* and *Nauroz* for their eyes and ears, nor seen wisdom embossed, nor picked up the gems of his miraculous composition in the casket of the ear of sense, imagine that this enlogium too, is the same as that of other enlogizers who in extolling their object of praise are all exaggeration, and know their drop to be the source of an ocean, and their atom the rising place of the sun. Though the truthfulness of Zuhūrī's word is evident, yet to remove this doubt he takes an oath By the Painter Who with the hyacinth of the downy hair on the cheek of the beloved permitted musk to grow over Narcissus, and by the Player Who with the key of song threw open the door of obligation to the audience, I swear that the length of the volume of his praise is not within the power of the pen of any expert writer, and the pitch of the harp of his attributes cannot be contained

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<sup>1</sup> I.e., people are generally suspicious of enlogizers.

in the breath of any blessed being. May all with the aid of Fortune have the honour of kissing his carpet so that each, having had the pleasure of receiving a share of reward in proportion to his genius and intellect, may be convinced of the truth and the integrity of my word. In connection with this prayer it struck me that since prolixity is not consonant with respectfulness, the song of the concluding prayer was, therefore, proper for my breath which is influenced by the efficacy of his favour.

*Sentences of prayer* —As long as from the goblet of the tambour of the sun, the wires of the rays shine out, may the breeze of song continue to blow from the garden of my master's assembly and as long as on the guitar of speech, the chord of human breath is played by the plectrum of the tongue,<sup>1</sup> so long may the song of the praise of his rule be a store for the mouth and tongue of the populace.

#### Qit'a

So long as the words '*Chung*' and '*Quanzun*' are used in a twofold sense by poets in the assembly of speech, may the claws of the hawk of his prosperity be ever red with the blood of the prey of conquest, and the wire of the *Chang* of his happiness be secure from breaking. May the song of the musical instrument of the world be in consonance with the tunes of his praise, may the laws and customs of the world be in conformity with his wishes.

#### Hemistich

May many obligations be placed upon acceptance by these prayers (i.e., acceptance should feel obliged to my prayers)

<sup>1</sup> 'So long as the king be on the tongues of people so long as they are able to speak.

suting their ability. How admirable is the taste of that quick-witted man who, by listening to his intricate points, is able to understand them, and how happy that light-hearted being is, the bird of whose heart, with its gay feathers, may sit and sing on the twigs of delicate songs. How difficult it is for a learned speaker to adapt himself to a hearer of lesser understanding, and to bring down of necessity a discourse of elevated order from its high position. The case of the abovementioned speaker is like that of a jeweller and a painter, wherein the one, to break the valuable gem, hardens his heart, so that a poor customer may be able to purchase the same, and the other reduces the speed of his brush of delicate drawing, so that a spectator of dull sight can afford to look at it. As the pages of the hearts of high and low are under the influence of the pen of doubt,<sup>1</sup> those who have not adorned the path of sight and hearing with a look at the King's Paradise-like court, and have not regarded this assembly as *'Id* and *Nauroz* for their eyes and ears, nor seen wisdom embodied, nor picked up the gems of his miraculous composition in the casket of the ear of sense, imagine that this enlogium too, is the same as that of other enlogizers who in extolling their object of praise are all exaggeration, and know their drop to be the source of an ocean, and their atom the rising place of the sun. Though the truthfulness of Zuhûrî's word is evident, yet to remove this doubt he takes an oath. By the Painter Who with the hyacinth of the downy hair on the cheek of the beloved permitted musk to grow over Narcissus, and by the Player Who with the key of song threw open the door of obligation to the audience, I swear that the length of the volume of his praise is not within the power of the pen of any expert writer, and the pitch of the harp of his attributes cannot be contained

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<sup>1</sup> I.e., people are generally suspicious of eulogizers.

in the breath of any blessed being May all with the aid of Fortune have the honour of kissing his carpet so that each, having had the pleasure of receiving a share of reward in proportion to his genius and intellect, may be convinced of the truth and the integrity of my word In connection with this prayer it struck me that since prolixity is not consonant with respectfulness, the song of the concluding prayer was, therefore, proper for my breath which is influenced by the efficacy of his favour

*Sentences of prayer* —As long as from the goblet of the tambour of the sun, the wires of the rays shine out, may the breeze of song continue to blow from the garden of my master's assembly and as long as on the guitar of speech, the chord of human breath is played by the plectrum of the tongue,<sup>1</sup> so long may the song of the praise of his rule be a store for the mouth and tongue of the populace

#### *Qul a*

So long as the words 'Chang' and 'Quan-ün' are used in a twofold sense by poets in the assembly of speech, may the claws of the hawk of his prosperity be ever red with the blood of the prey, of conquest, and the wire of the *Chang* of his happiness be secure from breaking May the song of the musical instrument of the world be in consonance with the tunes of his praise, may the laws and customs of the world be in conformity with his wishes

#### *Hemistich*

May many obligations be placed upon acceptance by these prayers (i.e., acceptance should feel obliged to my prayers).

<sup>1</sup> قد. الله الملك، the praise of the king be on the tongues of people so long as they are able to speak.





## غزل

کعبه اهل دل ابراهیم باد	قبله نه چرخ و هفت اقلیم باد
از مبه نو پشت دست بر زمین	پیش قدرش چرخ در تسلیم باد
همتش ترکیب لفظ کم خواست	کاف سرکش ز احتلاطیم باد
نفی تخصیص از سخايش ثابت	نیک و بد را مرثیه تقسیم باد
تا پذیرد عیش و عشرت انقسام	عیشهای عالمش تقسیم باد
تا بیکتا جل را امید هست	عاسدش را دل و نیم از نیم باد
عقل کل در مزبج استادیش	خوشه چین خرمن تعلیم باد
داستان شد ختم بتان رخس	غیرت گلزار ابراهیم باد



مگر بشرح عشرت غربت پردازم خلعت را از وطن برمی آرم و تاب این شکم  
 ندارم و اگر ازین حرف زبان می بندم بر غفلت بعضی آشنایان و در ماندگان  
 می ترسم و این قدر بیرحم هم نیستم - بشوی

مسکن میش و عشرت است دکن	لب پر غربت فتد ز حرف وطن
نیست از صبح روز وصل عمیب	خنده بر انشراح شام غریب
نغمه های غریب ریخت ز ساز	هست آرسه غم غریب نواز
در سخن بر کشید مغز ز پوست	لفظ و معنی غریب دارد دوست
رفتن از کوه او نصیب مباد	همچو یکس در وطن غریب مباد
معنی صورت و فاق و فاق	زهر بار محبتش تر یا ق
صیت خود را که سر بکشور داد	بهر تسخیر هر همنر و ر داد
قسم جان به زندگانی او	کو جز او کس بهر باقی او
نام در خواندن هنر پایان	نعل در آتش العمل گویان

اگر عذر در از نفسی گفته شود کوتاهی باشد - این مدح و ثنا  
 دیگران نیست که عذر تطویل کلام باید گفت و مجملات اطناب باید  
 کشید - سامع در سعادته نیفتاده که در شکر گذاری ناطقه نبایش شد  
 و از شادابی گفتن تشنگی شنیدن هنوز می فهم - اما چون آخر سکوت مجز  
 قهر و بان سخن خواهد بود و ما هم احرام کعبه انتقام بسته - مصرع  
 گواجا بت لب به آمین باز کن

کہ بیدیل و انہا زاست و عمرش راز نو بزانوے اصل و سحرش دوش ہوش  
 اہجاز۔ آسے زور شناوری قطرہ بازوے موج دریاست و دروشتائی ذرہ  
 بہر تو خورشید جان آرا۔ باوجود شغل ملک گیری و حمایت احوال رعایا و لشکر  
 بار جلالت گردئی یعنی استادی عالم برگردن گرفتن و زحمت تربیت شاگردان  
 کشیدن غرض التفات و مرحمت است ہم مخلق و روزگار و ہم بہار باب  
 استدعا کہ قابلیت آنها ضایع نماند و اینہا بہ حظ وانی بہرہ مند گردند تا شفقت  
 و عطوفت را این پایہ باشد بہ تحت باد شاہی بر آمدن دست نہ ہد و تادیر تم  
 و مہربانی دریا نشود گوہر دارائی و فرمانروائی بکف نیفتد۔ تعویق پادشاہان  
 بہر بانی و شفقت است نہ بعرض و طول ملکات۔ مصرع  
 شہنشاہ تیر آنکو مہربان تر

مرعش بردہ ہر کہ خندید دیگر گریہ ہر زش بسا و اشک پیمید۔ طفلیکہ سرافراشت  
 مہربانیش کمید لبش گزندہ پستان مادر گردید۔ بتقریب حرف مہربانی از  
 قتل ہمزبانی کہ سند افتخار و کمال اعتبار این خاکسار بمقدار است قلم تمجید  
 زبانی داد۔ از انجا کہ عمر را با خود گفتگو نیست و تھے در کیعقا و فرصت معروض شد  
 کہ محرومی سعادت بساط بوسی چون تحمل بے صبران از حد گذشت و باو تنہائی  
 بہر دوش سبکہ وطن خوش گران است بعبارتے گلین تراز شور محبت فرمود  
 اگر تنہا می بودی چنین بودی۔ چون شریک داری میتوان ساخت۔  
 کہے چہ سازد۔ ہیئت

یکست جان و در و صبر ہزار نیکی است زبان فنون چہ سازم بمانگوسہ نیناد  
 (۱۳)

تکلیف نیست و این طور سخنان تکلفی در غور برداشت و دریافت حوصله است  
و گرنه معنیش گران تر است که باریکی برگردن توانایان سخن نهد۔ ارباب  
استعداد و اصحاب کتابخانه که مکان فیض الہی است و کتابخانہ استادان  
معنی اعنی شاگردان اعلیٰ حضرت نخل الہی روزی باد۔ بتخصیص آنجا کہ  
ہمہ جارحایت و مناسبت مرہبت دیوان عدل و داد در ایوان و مجلس  
میش و نشاط در بستان می دارند و دیوان داری جود و سخا در خزانہ خود  
رسمی فضل و ہنر در کتابخانہ مقرر است۔ فی الحقیقہ فائب شد گاہے کہ  
مغرور خود را در پوست کشیدہ کتاب نام نہادہ تنگ در ہم نشستہ اند بمعنی از  
حاضران و مستفیدان اند۔ تعلیمات کہ در باب شعر و شاعری شنیدہ شد  
از پاس آفتناس مقام و متانت بنائے کلام و انشراح و افتتاح و انقیام  
و اختتام و تفصیل و توضیح و اجمال و ابہام و سنجیدگی عبارت و شوخی اشارت  
و حشمت معنی و وجودت لفظ و چسپانی ربط و تنگ و رزی حروف و کرسی نشینی  
ترکیب و بسبب قافیہ و نشست ردین و تلاش کیفیت و صافی سینہ و پاکی  
زبان و عرق یزیدی سعی و سحر خیزی خواب و زاری حصول و در یوزہ گری  
قبول و امثال اینہا در خطبہ کتاب نورس کہ کمن سراے جہان از و  
پژ آوازہ است مرقوم گردیدہ۔ اللہ الحمد کہ بین تعلیماتش در پیرانہ سری  
بترقیات جواقی می نازم و باشہ سواران این فن بہنان می نازم۔ و چہ  
ترقی ازین زیادہ خواہد بود کہ آفتاب تربیتش پر تو ما طہقت انداختہ  
غنائی را ظہوری ساختہ و در نخل پیراے گلزار ابراہیم انبار ملک الکلامی

تلخ شنو - غفوکار - جرم درؤ - وطن در دل غریبان ساز - تواضع زیرب -  
غور پرواز - دل در عنان صبر از پئے دوان - از همه برکنار - با همه در میان -  
یوسف رخ - حسن پناه - ابراهیم نام - کعبه در گاه - که از روز ازل در دیوان  
دهش الهی در هیچ چیز با او تقصیر سے زفته و بهر چه دلپذیر و خاطر خواہ او بود  
قلم تقدیر بران رفته - سال و ماه عمر ابد پیوندش در سیر خیابان عشره  
سوم و غلغلہ فضایل و کمالاتش در مغز ساکنان سپهر هفتم - کافر نعمت  
آنانکه برخوان هنر به استادش ایمان نیارند و تحم شکر شاگردیش در زمین  
کام و زبان نہ کارند - زبان شکر خود کراست - بزدلی زروسیم هیا ننگ  
هنروران سنگین و بهنجشیدن معنی و مضامین دیوانہاے شاعران گلین -  
ب اظهار یکد و معنی از جملہ معانی انعامی کہ در جریدہ اشعار این ثناخوان  
ثبت است اشعار سے میرود - روزے در تعریف یوز فرہ و مذمت اسپ  
لاغر شعر سے چند گوش گزار استادگان مجلس بہشت نشان می شد -  
شاید کہ در خاطر ہم گذشته باشد کہ طبیعت عالی بکامی از خود راضی نشدہ  
و الاخیال را فرہی و فکر را حمید افکنی هست - این معنی را غیر سب  
فرستش دریافتہ قریب بہت وسی معنی و تشبیہ بہ رساترین ادا بیسان  
رفت - یکے آنکہ اگر یوز را بہ زنجیر رگ و پئے صد جا بہ گنج داغها بندند  
ہیم است کہ بجلدی از جلد بیرون جلد دیگر ایکہ ضعف و ناتوانی این  
اسب بغایت است کہ ہنگام تصویرش ہر گاہ بر قلم لغزیدنی دست و پاؤ  
ند پا در افتادہ گردہ وار بر زمین نقش بندد - قسم بہ راستی کہ دین غفلان

طراز سازی بزم زهره بگل تسلیم تا گردی در تارک آرائی و در صفحہ رقم طرازی  
 صفحہ عطار در باب نقطہ امتحان قلم مرتبه افزائی - بلبل اگر بنجات نقش او  
 نفس بر آیمزد کمن تراذ خود را با حرف برگ گل از منقار بیرون ریزد  
 بشبه فصاحت چاشنی بلاغت در کام و زبان انپاشته و بکلید طلاقت  
 قفل لکنت از در بیان برداشته - بروشنی بیانش شام طبعان در صبح  
 طرازی و بر سائی ادایش کوتاه در کان در زبان درازی - دسترس  
 معانی سره کجاست فطرتش بر طاق بلند نهاده و قدرت خریداری الفاظ  
 بنجیده کراست فصاحتش به بیجاگی قیمت داده - عبارت را پاکی لولوی  
 مدن - الفاظ را نوبی فیروزه کمن - ابیات

از خوس سخی جبهه ساختر تر	تا بجایماند آبرو س هنر
زیر خالص سخن بدولت او	فکر رس کیمیا طبیعت او
عقل را آورد برون ز غار	جام نقضش بمعنی سرشار
ماجت فکر با از دوست روا	منع شان کرد از اختلاط خطا
پر بها گوهریست هر سخنش	گوش به ناده چشم برد منش
چرخ پست از ملو گفتارش	شعری از نقطه های اشعارش
به ادایش ادا رسید نها	ماشوق گفتنش شنید نها
که جزا وز دینام استادی	کوس شاهی بیام استادی
ز به شهر یار عادل کامکار کامل - موم دل - آه نین چنان مینش	
مطاکران - کوه و قار - کاه نقار - دل رام کمن - خاطر تشکا - شیرین گو	

تند بارانِ سحابِ پیانش را حبابِ سندان و سوبانِ قضا بخانید  
 زنجیرِ عمدش کند و ندان - از تصویرِ ناز کیش نسترن در ر و ساغتن و از  
 تعقلِ پرو باریش کوه و در کمر باغتن - با ملایمتِ خوشِ خوشش حریرِ بر من  
 فشن و بارانِ گلزارِ خلقش شمیمِ ختنِ عفن - پیشانی در کشادگیِ عرصهٔ خاک  
 گوشه نشینان - نگاہِ در پاکی پردهٔ چشمِ خدا بینان - ابیات  
 نیکِ عمرِ شہدِ مرمتش نشہ جوئیست بحرِ کرمش  
 چشمِ بر افشِ نوازش را جلوہ از قاتش طرازش را  
 مہرِ سطرے ز صفا کینش کوه کاہے ز سنگِ تلکینش  
 گر سخناے تلخ زہر آگین بگذرد بر لبش شود شیرین  
 چرب و زریقش گر سخن راند مغرور از استخوانِ کمی دانہ  
 در جهان نیست آن نشاطِ دل کہ کشد خجلت از تغیرِ مال  
 بشکند آسان و ایوانش نشکند طاقِ عہد و پیانش  
 ساخت کار آری کہے کہ با و ساخت بر دور عشقش آنکہ خود را ساخت  
 آنکہ رخسارِ او ندید چہ دید و آنکہ نشدید از و سخن چہ شنید

### نہم - توفیقِ کسبِ فضایل و کمالات

باندازہٗ طبعِ دقادش بلند آسان کوتاہِ اوج و با غور و فکرِ قیادش  
 ژرف دریا تنگِ موجِ بمعجزِ نغمہاے داؤدی سوم کنندہٗ دہانے کسین  
 وہ طوبتِ ترانہاے باربدی از مغز زہد بہوست چین - در گلشن  
 (۱۰)

عشرتان جبر عه خواہ جام جمشیدیش و ماہ طلعان در زیر دام خورشیدیش -

### ہفتوی

دیده خورشید زار از رویش	سنبستان مشام از مویش
دست بردل ز طلعتش خوبی	پای و رگل ز قامتش طوبی
عارضش نو بہار بارغ ارم	دارغ پروانگی چرباغ حرم
کرد آئینہ را تجلی خیز	از مہ و مہر ساختش لہریز
گوہر عشق را دلش محرم	دائہ حسن را رخسار خرم
این تصرف نہ مہر داشت نہ ما	ہر نگاہیکہ رفت داشت نگاہ
در دل دلبر ان تصرف ازو	عشق یعقوب و حسن یوسف ازو
پیش رویش بہشت ساختہ	حبذا خوی صاحب این خو
مئے مہرش حصار ہوشم باد	ساغر مہ خوش پرست نوشم باد

### ہشتم - سیرت پسندیدہ و اطوار برگزیدہ

صاحب خلق و کمال جامع صفات جلال و جمال بطالعہ تالیفاتش  
بیگمان شارب متن آشنائی - و بر جادہ پیروی پیشرویش خضر تشنہ  
دادی رہنمائی - آب سحاب تدبیرش نشانندہ غبار لہاج و عناد و ہم رویا  
نندہ نہال صلاح و سداد - ریزہ خواری خوان ہمتش اکیر قیمت سیرت ہی  
و چاشنی گیری شہد رافتش مورث لذت دیرخشی - بجلوہ ماہچہ راے  
منیرش نور در دیدہ ہانبار و بسہ پنجہ شعلہ ضمیرش گلوی آفتاب در نشانی



## ابیات

چون قضا و قدر وجود نوشت      بر کفن او براتِ جود نوشت  
 کفن او قلمِ مست وجودِ سحاب      کشت امید عالمی سیراب  
 لافِ اریشش از پُری دریا      پوچ گردد درش جباب آسا  
 وعدۀ او شده وفا پشش      انتظارے نگشته تمکیک گمش  
 ماه در زیر سکه شاهی      در درم غرق کیسه ماهی  
 همه سی آفتاب اکسیری      پیش جودش هنوز تقصیری  
 سائلان بر سوال لب زنند      دو جهان را بیک طلب بند  
 کمترین بذل ملکِ شہر و ده است      نقدِ صد گنج صرف یک برده است  
 کارے افتاد ابرِ نیمان را      دیده آن دست گوهر افشان را

## ہفتم۔ صورتِ زیبا و طلعتِ جہان آرا

حتیکہ از ابراہیم علیہ السلام ہیوسف میراث رسیده بود تا غایت  
 در متقی غیب و ودیعت مانده۔ اکنون روزگارِ امانت سپار باز تسلیم  
 ابراہیم نمود۔ اہل نظر بینا یا نیکہ چشم بتا شائش گزارند و ارباب  
 محبت بدلائیکہ دل بتولایش سپارند۔ جبہ بد زشانی شعل وادی کلیم  
 مارضے بشفتگی گلزار ابراہیم۔ بہ افسانہ قاتش خواہا ہمہ نسال و  
 بحکایت خرامش نفسہا ہمہ پامال۔ در عشرِ مکدہ محبتش دلہا  
 حزن بہنم و در بہارتان طلعتش نگہ ہاے پڑ مرده پذیرنم۔ پرورد

تا ظفر ناما کنند رقم      چه قلمهاے دست کرده قلم  
 آرزوهای خشم کشته بزمین      هیچکس تیغ کین نراند چنین  
 می چکاند بزم و رزم مدام      ساغرش زهره خنجرش بهرام  
 بیشه رزم باغ و بستانش      مهر شیر خداے خفتانش

### ششم - سخاوت

که کشادگی کفش تنگی در جهان نگذاشته الا در دل بدان و دلبان خوابان  
 پردوهاییکه از روی عیبها برکشیده بر چشم بد بینان بسته و قفلها که از  
 در گنجها برداشته - بردوان سخن چینان گذاشته - هیچکس از والا همتان  
 تشریف عطاے چنان ندوخته که دست بر آن دراز نشود و هیچکدام از  
 مایده گستران دیگ سخاے چنان نه پخته که حر فکیری خامی زبان زرد  
 طعنه نگرود - طمع از وارستگان یاس بهنگام سوال - فلک از ماه و  
 نور نواله خور خوان نوال - کوتاه داستان بلند سودا پنجه بشب خواب  
 بینند صبح از تعبیر بارغ سخایش گل مراد چینند - به نیم هفتش گلهاے  
 شگفته از شلخ میر ویدتا غنچه بر خورده خود مشت نیفشارد - در تیر  
 باران فاقه زر سپهری برزند تا از گرانی عطا شایین میزان صورت لا  
 بر نیارد - آرزوهای همه در بر کشیده حصول - براتها به سلم خرید و وصول  
 جوهری صاحب غرق عرق گوهر برایش واکسیری آفتاب گرم تلاش زربخشیش -  
 اگر دیاست بجاک نشاند اوست و اگر کاست به آب رسانده او -

مقل را سیرگاه دیوانش      مدل را عهدگاه ایوانش  
روش طرز مدل و داد نیست      همه شاگردا و ستاد اینست  
بار ناموس خلق برگردن      وه چه زیباست کار حق کردن

### پنجم - شجاعت

بحديث نیروی بازویش حکایت سر پنجه شیر زبان در کام و زبان  
مردم شکسته و برآمده صفت رزمش گوش از استماع داستان مفتخران ستم  
سیر نشسته - بازو می توانم تیغش بر تارک گردون شکاف انداز و شست  
صاف و نوب پیکانش در پشت قاف ناف ساز - نمیش اگر در خواب برود  
شبحون بر عجب که در بیداری سر از آن ورطه بیرون برد - انداز کند شیر  
بندش از کند طره سلسله میوان تاب برده و دشنه تشنه بخون اعدایش  
باتج غمزه خوبان در یک کار خانه آب خورده - زخمهای کاری به پلارک  
ماشوق تارک بودیت سپرده و در تقسیم غنایم تهو و جرأت غلیسان را  
فنیست شمرده - مثنوی

آورد در و غاز کاشه سر      بسر انگشت چشم شیر بدر  
تغیر از تیغ دوست قهر طراز      نیست بر دین زبان کفر دراز  
زخم ریزد چو خنجرش بر هم      اجل از دست افکند مرهم  
چون بزه کرد آشنا سو فار      شبه سفت است دل شب تا  
ادکانش بنحست تیر خطا      قبضه از دست او گرفته قضا

### چہارم - عدالت

کہ بھفت نصفت بعالم عیش ساختہ و گوشِ ستدیگان را بعد اسے  
 کوس عدالتش نواختہ۔ بہ پیادۂ انصافش در دہمہ صاف و دعوائے عادلیت  
 از ہر کہ غیر دوست گزاف۔ اگرچہ پیش ازین نوشیروان ممتاز از ان لقب  
 والا رتبہ بود آن سراب این محیط و آن مجاز این حقیقت۔ نیسے کہ از مہبت  
 عدل او نوزیدہ در باغ و بوستان گلے برویش نغندیدہ و صبح کہ از مشرق  
 انصاف او ندمیدہ پر تو صادقش بہ آفاق نرسیدہ۔ اگر متابِ نغ کتابی  
 بگسلد ماہ طیانچہ خور کلفت است و اگر حرفِ ستم نفس زدہ کسے گرد و زبان  
 ناطقہ در معرض تلف۔ تند سیلے سست گیا ہے را از جا نکند کہ حنہ  
 اندیشہ غضبش ابر را از ہزار جامغز نشکند۔ بازارِ کمرش گوشش  
 آزادگان در حلقہ بیج و بسحابِ معدلتش کشت بے حاصلان در اجارہ  
 رنج۔ در کشورِ عمل کردہ مذمتیان ہمہ تمہین و آفرین و بلرزہ فروشان  
 بازارِ عریانی معاملہ دے جلد فرور دین شوقی

غلغل کو سہی عدل از ہاش	مئے عشرت مدام در ہاش
دین قوی پنہ زوہ بازو عدل	عدل ز انصاف او تر ازو عدل
باور اہلے کنند در گلزار	گر خور و صدمہ برگ گل از خار
ورز خارے غلیدنی زدہ سر	کہ در او مگر یزنا سہ سر
ورہ فخلے دوچار گشتہ خزان	کردہ رم چون حرارت از آبان
شیر در مہر بڑہ یسیدن	گرگ در خونِ خویش فیسیدن

سجدہ بجا آند۔ گرد و سجود رکاوٹ کہ بر پیشانی نشانید کہ از فرقی فردان  
سایش فرکلاہ کیانی ند مید۔ ہر کہ آبادش خواست خود را خراب ساخت  
و آنکہ نرد و فایش نباخت دین و دنیا در بہت۔ تا ابر نیسان ہوایش بہار  
گو ہر آب شاہواری بر ندارد۔ کہین بندہ مین قدرش بیایہ بوسی سریر  
عرش نظیرش در پائے میری و سلطانی و کترین چاکر فلک چاکر شیش  
در خوان گسترہ نوازش مالی مخاطب بشا ہنواز خانی۔ در بزم گاہ و حضر  
جمشید را مشرب جرمہ خواری۔ بردگاہ ہمتش ماتم را منصب قائم داری۔  
قضا بکمان تدبیرش قدر انداز و الہام بسرگوشی فمیرش  
سرفراز۔ مثنوی

شوکتش مگر در آمدی بکان	شق شدی چہر زمین و زمان
ہشت جنت گلے زبتانش	ہفت دریا نے ز علانش
تگر علم کردہ سنگینش	کوہ راگو نشانہ نمکینش
پر شد از حرف شمتش و ہنم	حبذاشان و شوکت مخم
در شتایش زار جندہا	میکند کو قہی بلندہا
فخر گردون بجاست اہلست	خاک را ہست نبشت مالہست
نہمین شاہ کشورش خوانند	در ہمہ چیز سرورش دانند
نہ بجایش عدیل نے بہ ہنر	صد فلاطون ہزار اسکندر
چرخ گردون کہ ام صبح دلد	کہ برویش وان یکاوند خواند

ایمان خارا بنیان و بدستیا یی تربیتش درگاه محکمہ علیہ دارا دربان - سچل گیرد  
 گماشتگان شهر و دیار بہر امضای قاضیان قضا قدرت در تزنین و در محفل  
 تربیت و آئین امثال متکبران مسند شریعت بر فرامین و احکام بادشاہی  
 مقدم نشین - در تردد شارع شرع گرد تعصب از دامان جد و جد فشانده و  
 محبت ہر یک از مقرران درگاہ را در محفل دل المام منزل بجای خود نشانده -  
 دلیل بحث پیشرویش پیروی اصحاب کبار و برہان پاکی طینتش محبت  
 ائمہ اطہار - مشغولی

مردن نیکان ہمہ تو لایش	بر بدان ضربت تبرایش
نخل بدعت نشانگان بے بر	تن سر یہ گرنگان بے سر
کرد از ہم جدا حق و باطل	دو جهان مزرعت او حاصل
نفس سرکش ز زیر دستانش	در پرستش خدا پرستانش
عنق از را فکش دارائی	حلقہ در گوش شرع دارائی
نظم ہر کار و بار بر شرع است	کفر را ہم مدار بر شرع است
گزر دار القضا نشان آرند	آسمان را کشان کشان آرند
تانبار و سحابو نجوم شرع	لب تفسیدہ تر نسا زورع
چن نورزد غرور با صدا	غزہ کردش شریعت غرا

سوم - شان و شوکت و جاہ و حشمت

باید کہ بلند تاجان سایہ دار سرہ نیز پیاہنند تا در آستان زمین آسائش

دست پرست که صد اعش صندل چاره از پیشانی برهمنان نبرد - از صدر توحید  
 دوی در یکی گریخته و بلاق تجریدش خودی در قوی آویخته - گوشه حق شنو  
 چشمتی حق بین دے حق جو خاطرے عرفان زاسینہ معرفت خیر تار کے آسمان ما  
 جسمہ سجدہ ریز - مثنوی

پاسے رفعت بر آسمان دارد	سر خدمت بر آستان دارد
در عبادت بگفتن و دیدن	طرز او طرز حق پرستیدن
خلوت دیگران و صحبت او	وحدت این و آن و کثرت او
در دلش این و آن نمی گنجد	هیچ جز حق در آن نمی گنجد
بُت شکن گشت چون ظیل گشت	باویش ارزانی اعتقاد درست
کفر و فکر نکست عرفان	شرک در فکر نعمت ایان
طینتش باج خواه طینتها	نیتش باو شاه نیتها
و عبادت زبے تنومندی	بندگی در خور حسداوندی
سبز وحدت بمغز بردار پوست	ہمہ او کرد خویش اہمہ است

## دوم

سماوت اطاعت نہ یعیت غر - اسے مصطفوی و دولت افزا شدن  
 لواسے و لاسے مرقفوی - بہ پیرایہ اجتہادش رونق بر شرع مفتون و بدرستی  
 اعتقادش کاریت از شکست مصنون - بہ قبول امرش دست معروخلین  
 بر سر وہ رو نبیش زخم منکران منکر - فرقی دین آسودہ سایہ صلاکلایش  
 و شور و ترویج ملت نمک ماندہ شہنشاہیش - بہامردی تقویتش پابست کلخ

نثر دوم

مسنی به

گلزار ابراهیم

بسم الله الرحمن الرحيم

خرمى چمن سخن بطراوت محو بهار پیرا نیست که گلزار ابراهیم در رخسار  
یوسف طلعتان نمرود نخوت رسانیده و تاجدارى لفظ و معنی به شمت شناس  
تبارک آرائیست که ستمی خلیل خود بینی ابراهیم عادل شاه را در بهفت استلیم  
به نه صفت یحیانه و ممتاز گردانیده -

اول - معرفت

که با وجود تجب کثرت در مشاهده شایسته وحدت مسنی کلام معجز نظام  
لو کشف الغطاء لما از دوت یقینا و صفت مال او ساخته - گلستان نیت  
دلوستان عقیدتش از رخس و خاشاک شک و شبهه پر داخته - مجموعه عرفان  
موتدان فردی از دفتر شناسائیش - عفت و استلیم با سوا پسندیده طبع موسائیش  
به توضیح بیان نشانه بے نشان همه دلشین و خاطر نشان - به آفتاب جاگز  
تا کید نظر برد و پنهان نیندافتن و به مصور قضا تهدید باحوال احوالان نپرداختن  
نار را با سحر نه پیوند نیست که به گفتنش بر کشاکش کشیشان ننهند و کفر را با ایمان



**APPENDIX B**

**Part II.—“*Gulzār-i-Ibrāhīm*”**

**OR**

**The Rose-Garden of Abraham**



## APPENDIX B

### II

## IN THE NAME OF ALLAH, THE COMPASSIONATE AND THE MERCIFUL

### THE SECOND PREFACE

## THE ROSE-GARDEN OF ABRAHAM

The cheerfulness<sup>1</sup> of the garden of discourse is due to the moisture of the praise of the Embellisher of Spring who has produced the fiery glow of the garden of Abraham<sup>2</sup> on the cheeks of the Joseph-countenanced, with the pride of Nimrod (i.e., those who are beautiful like Joseph and proud as Nimrod) and the sovereignty of the word and meaning is due to the grandeur of the praise of that Decorator of the heads Who has made the name-sake of His Friend,<sup>3</sup> namely, Ibrāhīm 'Adil Shāh, unique and distinguished in the seven regions of the globe with the gift of nine virtues

The first virtue is

Divine Knowledge, which, in spite of the veils of multiplicity in contemplation of the beloved of Unity, has made the meaning of the miraculously expressed saying

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<sup>1</sup> **خوشی** Lit mirth or joyfulness Here, it stands for 'freshness and bloom'

<sup>2</sup> **گزار ابراهیم** A reference to the fire lit by Nimrod for burning the Prophet Abraham.

The moment he was thrown into it God commanded the fire to become peace Of the verse of the Qur'ān

**يَا نَارُ كُونِي بَرْدًا وَسَلَامًا عَلَىٰ إِبْرَاهِيمَ**

<sup>3</sup> **دوست** A friend, the recognised cognomen of the Prophet Abraham who was the Friend of God.

*"even if the veil was lifted I would not be more certain,"*<sup>1</sup> an attribute of him (i.e., although God is concealed from view by the veils of multiplicity, yet the king with his perfect knowledge of Him is not debarred from seeing Him) The garden of his intention and belief is free from the wattle and straw of scruples and doubt The volume of the Divine Knowledge of Monotheists is but a sheet from the book of his knowledge of God (i.e., the knowledge of all the believers in one God, put together is only a small fraction of the King's knowledge of Him). The severity and violence of God's creatures is agreeable to his yielding disposition (i.e., if any one of his subjects is rude or insolent to him, he endures it and does not take it ill) By the lucidity of his speech the clue to the Clueless becomes obvious and convincing The revolving sun is instructed not to cast its eye on the double sighted, and the painter of Destiny is warned against paying attention to the condition of the squint-eyed The sacred cord of the Brahmans has no such weak ingraft with the rosary of the Mohammadans that its breaking may laugh at the struggle of the priests (i.e., Hinduism and Islam are so knit together that all the attempts on the parts of the priests to sever one from the other are utterly futile) The understanding between Atheism

<sup>1</sup> *كأنه...* Words uttered by 'Alī, the son-in-law of the Prophet, meaning

"Even if the veil was removed, I would not increase my belief" That is to say his belief in the existence of God was from the very beginning so perfect that it required no proof whatsoever of a direct or indirect nature to give it more firmness or stability.

<sup>2</sup> *احول* : Those afflicted with double vision, i.e., incapable of discerning Truth which is essentially one, Cf. Truth is one error manifold

and Faith is not so slight but that the headache of the latter may cause the former to get the sandal of cure from the forehead of the Brahmans (i.e., Paganism on account of union with Islam administers to the needs of the latter, that is, promotes its cause) From the dread of his belief in Unity, duality has fled into Oneness, and by relation of his abstraction from worldly concerns, *self* is merged into God. He possesses a truth-listening ear, a truth-seeking heart, an inspired breast, a sky-like head, and a brow pouring out prostrations

*Masnavi*

He has the foot of sublimity on the sky, and the head of devotion ever low at the threshold of the Almighty (i.e., although his worldly position is very high, yet his head is ever low in devotion to God) In his speech and observation, he is in devotion, his mode is the right mode of worship. The seclusion of others and his being in company are alike, the unity of this and that and his multiplicity are equal (i.e., though he is in the company of men, and engaged in the transaction of worldly affairs, he is ever lost in the contemplation of God. He does not engage his heart to this or that, nothing finds a place in it but God. He became an iconoclast<sup>1</sup> like Khalil from

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<sup>1</sup> *Ḳhalīl*: A reference to the Prophet Abraham who once got into the tavern of the idol-worshippers and broke there all the images with the exception of one, the biggest of them, which he left untouched. On being questioned as to whether he did it, he replied that the biggest of the idols might have done that and exhorted the people to go to the temple and inquire of that idol, which, being their Supreme Deity, must reply. The people took the hint and many of them got ashamed and gave up idol-worship.

the very beginning, may true faith be in store for him. Heathenism is in search of divine knowledge; infidelity offers thanks for the boon of faith (i.e., even an unbeliever, on account of the king's purity of heart is learning to seek God's knowledge, and Scepticism is grateful that it has been endowed with the blessing of faith) His nature is the receiver of tribute from all natures, his intention is the king of all intentions. What a readiness he shows in devotion! His devotion is in proportion to his sovereignty<sup>1</sup> (or is in accordance with the commandments of God) He carried the mystery of Unity from his skin (deep in) to his marrow,<sup>2</sup> and absorbed himself wholly in Him (i.e., having discovered the essence of the unity of God, he identified himself wholly with Him, or that, he gave marrow to the head of unity which was an empty skull before, so that he turned the  $\text{Jm}$  into  $\text{JH}$ )

The second virtue is

the good fortune of submission to the lustrous teachings of Mohammad, and the boon of lifting the banner of affection for 'Alī Through the boon of his researches in religion,<sup>3</sup> prosperity is enamoured of the Islamic Law (i.e., under the king's fostering care, the exercise of the virtues dictated by Islamic Law is vigorously carried on), and through the soundness of his

<sup>1</sup> This passage is susceptible of a double interpretation. It may mean either (a) that the king's piety is as great as his regal state, or, if  $\text{جی کمال}$  refers to God, (b) the king's devotional activities are just as God would have them

<sup>2</sup>  $\text{جی کمال}$  : To carry from the shell to the Kernel, i.e., to grasp a thing fully

<sup>3</sup>  $\text{استدلال}$  : A term used in Mohammedan law, meaning to deduce a conclusion from the verses of the Qur'an or the traditions of the Prophet

belief, the work of religion is secure against ruin. The hand of the dignitaries is on their foreheads to accept his commands and the wound of the refractory is frightful for disregarding his prohibitions (i.e., the most distinguished accept his commands, and the disobedient are ever smarting under the wounds of affliction.) The forehead of religion is at rest under the shelter of his kingly crown (i.e., religion enjoys perfect peace under his benign rule) The fame of the spread of religion is the salt of the table-cloth of his sovereignty (i.e., just as salt gives taste to food, so also the spread of religion serves as an ornament to the empire) With the firm support of his encouragement, the foundation of the palace of Faith has a rocky basis, through the help of his fostering care the High Court of Judicature has Darius for its gate-keeper (i.e., he has appointed high officials to see justice done to the poor and Darius of proverbial justness occupies the position of the porter there). The administrative writs issued by the governors of the towns and cities are decorated with the seal of the all-powerful Qāṣir (i.e., the country is ruled according to the laws of Islam); and in the assembly of his government and legislation, the orders of the occupants of the chair of Islamic Law<sup>1</sup> have a preponderance over the royal decrees and commands. In treading the path<sup>2</sup> of Islamic Law he has beaten the dust of prejudice from off the skirt of his endeavour, and has assigned a place in his heart, which is the seat of revelation, to the love and affection of every one of his courtiers in accordance with their respective deserts. The argument brought in support of the discussion of the subject-matter of his leadership is decisive through his being

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<sup>1</sup> **مجلس** : Islamic legislature established by the authority of the Qur'ān and the actions of the Prophet.

<sup>2</sup> **سبيل** : An expounder of the articles of Faith. Also means thoroughfare. Here, used in the latter sense.

a follower of the chief companions of the Prophet (i.e., the credential of his premier authority is based upon his following in the footsteps of the chief companions of the Prophet, or, that his supremacy as a leader is undoubted in that he adheres to the traditions maintained by the first Caliphs of the Islamic Republic), and the proof of the purity of his nature is his affection for the holy *Imāms*

### *Masna'wi*

His entire love is devoted to the virtuous; his love of rebuke is directed against the vicious (i.e., he loves the good and hates the vicious). The palm-tree of the planters of heresy bears no fruit, the body of the headstrong is headless (i.e., their heads are cut off by him). He has separated truth from falsehood, both the worlds are a sown-field and he is its product. Headstrong passion is one of his subordinates, the worshippers of God are amongst his worshippers (i.e., obedient to him). Rudeness has become politeness through his favour, his kingship is a slave to Islamic Law. The administration of every department rests on Islamic Law; even disbelief in God has that law for its basis.

If a summons were issued from his court of justice, they would drag the sky itself (i.e., there is no resisting to the Islamic injunctions, even the sky cannot but submit to them). The corn-field cannot moisten its dry lip until the cloud brings in the rain from the sea of the Islamic Law (i.e., the Islamic Law regulates and controls everything in his empire, so that nothing is done contrary to that law). Why should he not feel proud before his enemies? The luminous law of Islam has made him bright.

The third is his

Pomp and glory, greatness, and magnificence. It is meet that the seekers of high position should first, like a



shadow, place their heads under their feet so that they may make a how at the threshold of his heaven-like earth. No one ever smeared his forehead with the dust of humble obeisance at his door but the glory of the *Ka'āni* cap shone forth from his lofty head. Whoever did not wish him prosperity ruined himself, and whoever did not play the game of his fidelity staked both his religion and the world, (i.e. he who was not loyal to him ruined both materially and spiritually). Until the vernal cloud<sup>1</sup> lets its drops fall at his wish, the pearl cannot enjoy the lustre of royalty. The low slave of high dignity, by kissing the foot of his *'Arsh*-like throne, enjoys the position of an Amir and a king, and his lowest servant whose slave is the sky, has received the title of Shah Nawaz Khan by spreading the table-cloth of his world-wide hospitality. In the banquet-house of his festivity, Jamshid has the function of a draught-taster. At the door of his magnanimity Hâtûm is allotted the duty of a seal-bearer. Destiny in the bow of his plan is a sure archer, and Inspiration by whispering into his heart has its position exalted.

#### Masnavi

If his pomp were to be confined in a space, the canopy of the earth and time would crack. The eight heavens are only a rose from his garden, the seven seas a moisture from his ocean. The anchor of gentleness has made him weighty, his weightiness has seated the mountain in a pit (i.e., it is due to his dignity that the mountains are deep-rooted in the earth). My mouth is filled with repeated mentions of his glory; what a pomp and grandeur my word possesses! Heights fall short of his praise on account of his loftiness. The greatest

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<sup>1</sup> *Qaf* Name of the seventh Syrian month corresponding to the English month April during which rain drops are believed to produce pearls.

flight of encomium is found lowly on account of the sublimity of his position (i.e., no words uttered in the King's praise can be censured as exaggerated) The pride of the sky is proper, it is lucky; it is the dust of the King's path, and has, therefore, a high rank (i.e., the loftiness of the sky is derived from his elevated position, and is hence justly proud of itself) They call him not only the Emperor of territory but also know him to be the lord of everything He has no equal either in dignity or in accomplishments, neither a hundred Platos nor a thousand Alexanders can vie with him What morning did the revolving sky breathe forth without reading <sup>1</sup> *وای پاک* over his face (to shield the king from the evils incident to the day)

The fourth virtue is his

'Justice'—which has acquired for him world-wide fame<sup>2</sup> for possessing the quality of equity, and has entertained the ear of the oppressed with the sound of the drum of his justice. In the cup of his justice the dregs are clear of impurity, and the claim for being just of any one other than himself is but an idle talk. Though before his time Naushirvān was distinguished with the high appellation of the Just, yet that was a mirage,<sup>3</sup> this is a sea, that was an allegory, this is a reality. The breeze which did not blow from the seat of his justice had

<sup>1</sup> This is a verse of the Nur'ān, reputed to divert the effect of the evil eye. The following is the full text:

*وای پاک ای کبریا نورالبرکات باجگروم تا بحر انکار و غارت  
آید لعلی -*

<sup>2</sup> *طرح نامتوس* An idiomatic expression meaning: 'to make one famous or wellknown' The simile is taken from the banner which occupies a conspicuous position and is easily distinguishable from afar.

<sup>3</sup> *آب واپار* A vapour resembling the sea at a distance, formed by the reflection of the sun's meridian rays upon the surface of the sandy plains; anything unreal.

no flower in the garden to smile over its face, and the morn which has not dawned from the East of his justice, has not cast its true light over the world (i.e., could not illumine the world). If the moon breaks a thread of jute linen (which is believed to be torn into pieces in the moonlight) it receives a blow as is apparent from its spot (i.e., it gets the spot as if it were the impression of a *blow* on its face), and if the word 'tyranny' is uttered by the mouth of any one, the tongue of Speech is on the verge of destruction. No violent deluge uproots a gentle grass but that the pricking dread of the King's wrath breaks the brain of the cloud at a thousand places. In the market of his bounty the ear of the free people is in the ring of sale (i.e., the free have become his slaves as a mark of indebtedness to him for his bounty); and with the cloud of his justice the corn-field of those who get no produce is brought into the monopoly of fertility (i.e., owing to his world-wide justice, even those fields that were barren become fertile). In the domain of action, the deeds of the wicked are entirely praiseworthy; and through the justice of the King the pinching cold of December has changed into the mildness of March for the ague-sellers of the market of nakedness (i.e., owing to the justice of the King the nature of winter is changed so that the piercing cold of December does no more bite the shivering naked people).

*Musawwi*

The sound of the beating of the drum of justice is heard from his balcony, the wine of rejoicing is ever in his cup. Religion is strong-handed with the arm of his justice; justice with his equity has become a balance of justice (i.e., people now administer real justice among themselves). They cut the head of the wind in the garden if a petal sustains injury at the hands of a thorn. If a thorn shows a tendency to prick, the power of growth in it begins to take to its heels. If the autumn

comes face to face with a tree, it runs away as does heat from the month of Abân. The lion is licking the lamb through fondness, and the wolf is drenched in its own blood. His court is a pleasure garden for wisdom, and his place a palace of mirth for justice. Such is the way of justice and such is the manner of equity, all are pupils; he is the teacher. He has the burden of the honour of men on his neck, how excellent is his way of doing his duty to God.

### The fifth virtue is bravery

By the fame of the might of his arm the story of the strength of a lion's claw is broken in the palate and tongue of people, and at the table of his praise for fighting in battle the ear is sitting satisfied against the hearing of the story of the seven exploits<sup>1</sup> of *Rustam*. With his powerful arm the edge of his sword can cause a rift in the head of the sky, and with his accurate aim his arrow can bore a navel into the back of the Caucasus. If his terror leads a night attack on the enemy in his dream it is no wonder if the latter can ever get his head out of that danger even when awake. The texture of his lion-capturing noose has borrowed its twists from the ringlets of the curly-haired, and his dagger, which is thirsty for the blood of his enemies, is tempered in one manufactory together with the sword of the blandishment of the beautiful. He has entrusted fatal wounds to the head-loving scimitar, and in distributing the articles of plunder, he has treated the vanity and holdness of his enemies as a lawful booty.

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<sup>1</sup> **سبعة ديار** : Seven dangerous places between Irân and Turân, where the champion *Rustam* and also *Asfandjar* met with perilous adventures in their respective journeys.

*Masnavi*

\*With the tip of his finger he pulls out the eyes of a lion from its skull in fight. Victory tells the tale of his sword, the tongue of infidelity does not disparage religion. With the successive infliction of wounds by his dagger Death throws down salve from its hand (i. e., even if Death wishes to cure such wounds it cannot). When he fitted the arrow to the bow-string he bored a hole in a black coral in the heart of a dark night (i. e., at midnight). Never an arrow leapt from his bow that Death itself did not, at every such occasion, take the hilt from his hand (i. e., even Death, feeling its inferiority to kill with so much certainty, was ever ready to learn the art of accurate shooting from the king). To lay down a record of his victories how many pens of hands were cut off' (i. e., he killed his enemies in large numbers and thus provided sufficient material for his conquests to be written down in books). Look at the cherished desires of his enemy lying doomed, no one wielded the sword of revenge in such a way. In festival and in battle his wine-cup and his dagger are always dripping with Venus and Mars. The battlefield is his garden, the love of the Lion of God ('Alî) is his armour.

## The sixth is his

magnificence. The openness of his palm has not left narrowness in the world, except in the heart of the wicked, and the mouth of the beloved. The veils that he has lifted off the face of defects, have been cast on the eyes of the fault-finders (i. e., in his reign defects are non-existent, and his generosity has caused viciousness to disappear from the eyes of the wicked), and the locks that he has removed from the door of the treasury have been put upon the mouths of the critics (i. e., the mouths of the critics have been shut by the bestowal of wealth). None of the splendour has so sewn the garment of generosity as to preclude the hand of a critic from reaching it, and none of the spenders

of the table-cloth so cooked the kettle of hospitality that the remark of its being inadequately cooked may not pass on a taunting tongue (i.e., the King tops the list of all munificent personages, and is above adverse remark)

Avarice is one of the released prisoners of despair at the time of appeal to his generosity (i.e., even avarice is satisfied with the excess of his bounty) The sky eats morsels of the sun and the moon from the tray of his hospitality. The night-dreams of the poor, of high fortune, are endowed with reality at morning by referring to the garden of his generosity in picking up the flowers of their object (i.e. the dreams of the poor at night for the acquirement of wealth are realised by his liberality in the day) By the breeze of his high-mindedness blossomed flowers grow on the twigs so that the bud may not keep its fist closed on its gold. When the clouds rain arrows of starvation people carry money in shields (it is not weighed) so that, on account of the excess of his bounty, the pointer of the royal balance may not assume the shape of (meaning *nil* which would indicate a refusal) Hopes are in the bosom of fulfilment Grants are like advance money bought of disbursement (i.e., pay-bills are received by people in advance as if their value is already paid to the treasury) The jeweller of cloud is drowned in the perspiration of shame to see his pearl-scattering; the alchemic power of the sun is in eager search for his bestowal of gold. If there is a sea it is made to wet on the dust by him (i.e., made to touch the earth) and if there is a mine it is made to reach the surface of the water (i.e., sent down very deep).

### *Couplets*

When Destiny wrote the record of existence, it wrote on his palm the writ of munificence (i.e., assigned this quality to him). His palm is an ocean and his bounty a cloud; the field of the hope of the world is irrigated by his bounty. If

the sea brags of fulness before him, its pearl (which is the cause of its pride) becomes trash like a bubble

His promise is a king and its fulfilment his army, there is no waiting for the fulfilment of his promise (just as a king has a large army so his single promise is attended by several performances) The moon is under the seal of his royal coinage, the purse of the fish is submerged into *durkams*<sup>1</sup> All the efforts of the sun to prove its alchemic power are vain before his bounty The needy do not even quite open their lips for help that they (members of the royal house) give them<sup>2</sup> both the worlds at a single solicitation His least bestowal is a country, a city, and a village, the cash of a hundred treasure is given away at a single request. A difficult task was imposed on the pearl-producing cloud when it looked at the pearl-scattering hand of the King (i.e., since he has seen his hand giving away so liberally, it has to do an enormous amount of labour in producing pearls for the full exercise of his bounty).

The seventh virtue is his

comely form and world-embellishing countenance

Beauty, which had descended to Joseph from Abraham by inheritance and which was so long kept in deposit behind the curtain of mystery, is now again handed over to Ibrahim by *Time*, the deliverer of trusts. The possessors of inward sight are those who use their eyes in looking at his beautiful countenance, and the masters of affection are such heartless

<sup>1</sup> The spot on the face of the moon is here compared to a coin and the scale on the back of the fish to a *durkham* (also a coin)

<sup>2</sup> *shay*: The subject of this verb is the Royal Court (i.e., the King himself (understood) and not, *shay*, as appears to be at the first sight.

persons as surrender their hearts to his love. In emitting light, his forehead is the torch of the valley of Moses. In bloom and freshness his cheek is like the garden of Abraham. With the story of his stature the dreams of people are all pleasure<sup>1</sup> and with the talk of his gait, breaths are trampled under feet. In the pleasure-house of his love, melancholy hearts are immune from care, and in the garden of his countenance, faded looks are full of moisture (i.e., freshness). Those who enjoy life like *Perwiz*, sip a drop from his Jamshid-like cup, and the moon-faced are in the meshes of his sunny net.

### *Masnavi*

The eye becomes a bed of suns by looking at his face (i.e., his face is so bright that the eye of a spectator, on account of the excess of brightness, seems to have many suns in its sight), the brain is a garden of spikenard from his hair (i.e., his hair is so fragrant that it fills the brain with sweet scent and makes it a garden of spikenard). Beauty is astonished<sup>2</sup> to see his countenance, *Tubā* has its foot struck into the ground<sup>3</sup> by looking at his stature. His cheek is a fresh spring of the garden of Paradise, the laup of *Harem* hears the scar of a victim moth. He made the mirror the reflector of radiance, and filled it with the sun and the moon (i.e., when he looked his face in the mirror, a number of suns and moons were reflected owing to the excessive brightness of his face).

<sup>1</sup> A play on the word *شجر* which also means 'a tree'. It is an appropriate word in connection with *بهر* the sight of which is pleasing to the eye.

<sup>2</sup> *دست بر دل*. Hand on the heart: an idiomatic expression used to indicate amazement or anxiety.

<sup>3</sup> *پا در گل مالتن*: To have one's foot stuck into the clay. The expression is used when one is so dazed and amazed that his motion is lost.



His heart is a treasure for the pearl of love; his face a granary for the grain of beauty. Neither the sun nor the moon had such a charm, every look that went up to him was arrested. Fascination in the heart of beloveds is derived from him (i.e., the power of attraction in them has been borrowed from him), the love of Jacob<sup>1</sup> and the beauty of Joseph proceed from him. Before his face Paradise is ashamed of itself, how charming is the disposition of the master of such a disposition! May the wine of his affection be a fortification for senses, may my brimful cup be pleasing and tasteful to me.

The eight is his good nature and pleasant manners

He is the possessor of politeness and perfection and the sum total of the qualities of glory and beauty. By reading the book of his affection even those devoid of love have become commentators of the book of friendship (i.e., his manners and kind treatment are so charming that even strangers become his fast friends); and on the path of trading in his footsteps (i.e., leadership) *Kâẓir* thrives for the vale of his guidance. The rain of the cloud of his judgment is the pacifier of the dust of dispute and enmity, and nourishes the tree of reform and rectitude. (Crumbs) eating at the table of his magnanimity is the elixir for the boon of satiety, and the tasting of the honey of his kindness is the

<sup>1</sup> A reference to Jacob's life-long agony of pain in separation of his dearest son Joseph who was betrayed by his brothers through sheer jealousy and thrown into a well, whence he was picked up by a caravan and sold in Egypt. Subsequently he became king after great sufferings and met his father again.

<sup>2</sup> The Prophet *Kâẓir* who discovered and drank Nectar, whereby he became immortal. He is supposed to be touring round the world, and helping people in many ways,

progenitor of the relish of control over wrath. With the sight of the moon of his bright judgment, light is heaped up in the eyes. With the powerful arm of the bright ray of his heart, the throat of the sun is in suffocation. The bubble of the violent rain of the cloud of his promise is like an anvil (i.e., his promise is so firm that even an empty bubble of it is as solid as the anvil); and the teeth of the file of Destiny are too blunt to gnaw down the chain of his vow. At the thought of his delicacy, the narcissus is immersed in shame, and with the discernment of the height of his forbearance, the mountain has its back broken. In contrast with the softness of his pleasing temper, the silken garment of the jessamine is coarse, and in comparison to the scent of the garden of his politeness, the fragrance of Khutan is offensive. His forehead in openness is a plain of the heart of the recluse (i.e., his forehead is as broad as the heart of a hermit is large). His sight is in purity the film of the eye of the beholders of God.

### *couplets*

The honey of his favour is the salt of life, the sea of his bounty is in search of the thirsty. Generosity itself has fixed its eye on his favour, Decoration has acquired lustre from his stature. The sun is a line from the page of his enmity; the mountain is a straw before the stone of his weightiness. If bitter words full of poison pass over his lips, they become sweet. When he speaks harshly<sup>1</sup> and gently, who can know the marrow from the bone? (i.e. in conversation he so modulates

<sup>1</sup> If *zaf* is taken in the sense of 'fluency' or 'force' as distinct from harshness, the meaning would be

'harsh words, through his command of expression, appear soft, so that none can ever make any difference between the two.'

harshness with gentleness that it is difficult to distinguish the one from the other).

There is not such pleasure and grief in the world as the latter may have occasion to feel shame with the change of circumstances (i.e., *grief* has become extinct, and *pleasure* that has taken its place is beyond the possibility of deterioration through the ravages of Time) The sky and its mansion may collapse, but the arch of his contract and promise cannot break He alone accomplished his work who agreed with him, one who surrendered his *self* to his love triumphed over all What did one see who did not see his cheek ? What did one hear who did not hear him ?

The ninth is the virtue of acquiring  
excellences and perfection

In estimating his bright genius the lofty sky is a cripple , and in contrast with his meditation and sound judgment, the deep sea is a tiny wave With the miracle of his *Darud*-like songs he softens the iron hearts into wax, and with the freshness of his *bārbud*-like notes, he picks away the dryness from off the brain of the pious (i.e., even pious people, who have no passion for music, are amused with his charming melodies) In the garden of music, the body of Venus, with the flower of acknowledgment of his pupilship is decorating her head (i.e., Venus considers it an honour to acknowledge herself as his pupil in the art of music), and on the page of his writing the cipher of Jupiter<sup>1</sup> has its position exalted by the cipher of his testing pen.

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<sup>1</sup> Just as each cipher placed after another increases the value tenfold, so his cipher placed with the cipher of Jupiter brightens its position.

If the nightingale mingles its breath with the songs composed by the King, it would fling down from its beak both its old melody and the petal of flower (which it loves so much). With the honey of his eloquence the taste of fluency has pervaded the throat and the tongue, and with the key of his oratory the lock of stammering has been removed from the door of speech. With the light of his description the evening-hearted become morning-featured;<sup>1</sup> and through his lucid expression even dullards have become long-tongued (i.e., acquired fluency). Who (but him) has the power of access to pure meaning? His high intellect has placed it on a high niche (so that none can reach it) Who has the power of purchasing dignified words? His eloquence has already paid their price in advance. His composition has the purity of the pearl of Aden; his words have the freshness of an old turquoise

*Complets*

With the sweat of exertion he has moistened his forehead, so that the reputation of Art be preserved. Speech has become pure gold through him, his thought is the copper, and his genius the alchemist (i.e., thought is transmuted into pure gold by his genius). The cup of his words with the fulness of meaning frees intellect from drowsiness (i.e., sharpens and gives tone to intellect). The hopes of imagination are fulfilled by him, he forbade them from mixing with the non-fulfilment. Every word of his is a precious pearl, the ear has placed its eye of hope on his mouth. The sky is humble before the loftiness of his speech, the Sirius is only a dot from among the dots of his

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<sup>1</sup> *فانقلب من وجه غرازي*. Those whose hearts are dim like evening receive the light of morn, i.e., their blunt and gloomy hearts become bright and cheerful like the day

verses. By his mode of expression,<sup>1</sup> there is a gracefulness to comprehension, hearing is in love with his talk. Who but him beat the drum of sovereignty in the name of mastery from above the balcony of mastership?

What an excellent just monarch he is, of perfect fortune with a heart like wax, and a promise like iron, with light obligation but heavy bestowal,<sup>2</sup> a mountain in weight but light as straw in enmity (i.e., with no passion for revenge), a captivator of hearts, a tamer of minds, of sweet speech, hearer of bitter words, a forgiver, the extradicator of crimes, the maker of home in the hearts of strangers, the embellisher of humility, the extinguisher of pride, his heart in control, aloof from all and yet with all, with the visage of Joseph, a shelter for beauty, of the name of Abraham, of the threshold of the Ka'ba to whom, from eternity, no lack of bounty was shown in the court of God's bestowal, and for whom the pen of Destiny wrote whatever was pleasing and tasteful to his wishes.

The year and month of his eternity-bound age are taking a pleasure-walk in the orchard of the third tens,<sup>3</sup> and yet the fame of his attainment and perfection has reached the bram of the residents of the seventh sky. They are the deniers of boon (ungrateful) who at the table of his skill in the art of music put no faith in his mastership and do not sow the seed of gratefulness for his pupilage in the soil of their palate and tongue (i.e., those who neither acknowledge him as their teacher

<sup>1</sup> *Wazn, tal, Aql tal* &c. The first *tal* is used in the sense of delivery or 'expression', the second means beauty or 'charm.'

<sup>2</sup> The sense is that he is very generous but does not let people feel that they are under his obligation.

<sup>3</sup> *I.e.*, his age is between 20 and 30 years.

nor thank him for the manifold advantages they have derived from him are ungrateful people). Who ever possesses the tongue of gratefulness? (i.e., none can adequately thank him for his gifts). With the generous grant of gold and silver (from the King) the purses of those skilled in their arts are heavy, and with the bestowal of meaning and matter, the works of the poets are beaming with lustre. By mentioning one or two prized meanings out of the many given by the King, which are laid down in my poetic record, I only mean to give the reader a little idea of the King's erudition. One day some verses were being read in praise of a fat leopard and dispraise of a lean horse before the masters of learning in the King's heaven-like court. It might perhaps have occurred to the audience that the King's high genius did not intentionally like to comment on them owing to lethargy, for there could, of course, be no doubt as to the King's loftiness of imagination and force of thought. His sense of quick perception having found this out, some twenty or thirty meanings with suggestive similes were given by him in a most impressive manner. The one he uttered was that if the leopard was not tied to the pegs of his own spots at a hundred places, with the chain of his veins and sinews, it might be feared that the animal would quickly leap away from his own skin. The other was that the horse was so weak and feeble that if during the time its picture was being drawn, there was slight shake to the pen, the horse would fall to the ground, and like a sketch produce imprints on the earth. I swear by truthfulness that there is no exaggeration in this statement, and that such explanations befit our capacities and power of grasp, otherwise the meanings which he can give are weightier than what can be borne by the neck of the mighty possessors of learning and intellect. May those with a grounding in learning enjoy the benefit of their attendance in the King's library, which is a place where God's blessings are poured on men, and which is a school for the

training of the teachers of meaning, who are in reality the pupils of his High Majesty the King, the shadow of God. They have a court of justice in the Royal palace, and an assembly of pleasure and festivity in the garden, and for them the superintendence of the bounty and munificence in the treasury, and of meditation over arts and other perfections in the Royal library, is reserved. In reality the absentees who having taken out the marrow of their perfections and putting it in what they term a book are sitting in close contact with one another, are virtually present, and derive benefit in perpetuity (i. e., old authors who in their lifetime had failed to get one appreciation are, now, in their works, honoured through the King's patronage of literature). The instructions which have been up to this time received on the art of versification and poetry, explaining the fitness of place, the gravity of the basis of discourse, clearness of style, introduction, consolidation, conclusion, prolixity, illustration summary, ambiguity, gravity of style, beauty of allusion, grandeur of meaning, excellence of words appropriateness of connection, compactness of letters, evenness of construction, felicity of rhyme, suitability of metre, search for hilarity, lucidness of text, purity of language, sweet of exertion, early rise from sleep, mortification of receiving gratuity and the beggarly habit of accepting it and the like, have been laid down in the preface of the book *Asrar*, with whose fame the old inn of the world is resounding.

Praise be to God that through the boon of his teaching I, in my old age, am, feeling the vigour of youth, and running side by side with the master-rulers of this art. And what progress can be greater than this that the sun of his training, having cast his rays of favour, has made an obscure person like *Zuhri* famous (i. e., the King's patronage of literature is evident from the conspicuous position granted to *Zuhri*, who, afore time, had been but an unknown individual). And in the adornment of the Rose-garden of Abraham he (i. e., *Zuhri*) is

a co-partner of Malik-ul-Kalam,<sup>1</sup> who is unique and unrivalled, and whose branch is grown side by side with the root, and whose magic goes shoulder to shoulder with miracle. Ay, the strength of a drop to swim is due to the arm of the current of the sea,<sup>1</sup> and the lustre in the grain of sand is from the reflection of the world-decorating sun. Notwithstanding the work of administration and the care for the welfare of his subjects and the army, to take upon his shoulder the burden of *Jugat Gurū's* (educating the whole world), and to bear the pains of training his pupils, is for no other purpose but to show kindness and favour to both the people and the world and also to the possessors of intrinsic worth, so that their intellectual capacity may not fall to decay, and they may be thoroughly benefited thereby.

Until mercy and kindness are found to this height (i.e., administered to this extent) ascending a royal throne is not possible for anyone, and until one becomes a sea of compassion and politeness, the pearl of monarchy and rulership cannot be secured. The superiority of kings lies in their showing kindness and mercy, and not in the length and breadth of their empires.

### *Hemastukh*

The kinder the man, the greater the monarch

<sup>1</sup> Lat king of composition surname of Qumī, a famous poet at the court of Bījapūr, who afterwards became Zubūri's father-in-law.

<sup>2</sup> Just as the drop of water in the ocean is drifted along by the force of the waves and has no power by itself, similarly Zubūri (who is here compared to a drop) has got his power and influence in the country through the favour and patronage of the king (who is compared to an ocean)-



Weeping has never again spread the carpet of tears over a face upon which his favour once smiled. The infant which once sucked the tip of the finger of his kindness no longer sucked his mother's breast. In mentioning his kindness that is his sweet talk with me which is in itself a certificate of honour and a testimonial of confidence reposed in my humble self, my writing pen has a tongue (i.e., I wish to give here an instance of the gracious conversation the king had with me). Since there is a 'secret conversation' between humbleness and pride, once at an opportune moment, I said that the deprivation of the honour of kissing the royal carpet had, like the patience of lovers, exceeded all bounds, and the burden of loneliness on the shoulder of the light-hearted was extremely heavy. To this he replied in words more saltish than the salt of love.

If thou wert alone it would have been so, but since thou hast a companion thou canst very well meet and enjoy."

What can one enjoy?

#### *Couplet*

Life is one but there are a hundred thousand charms for it, why should I then uselessly indulge my tongue in sup-

<sup>1</sup> *Ḥāl*: Here means relationship or understanding. What the author means to say is that the people of low rank are in a way connected with the high inasmuch as the former have got to go to the latter for help and assistance.

<sup>2</sup> What the King meant to say to Zubūri was — had there been no jolly companion for him in the outside world, he would have been certainly feeling lonely but it is not so, since he has a friend in Malik Qumī and can very well enjoy without feeling much for the companionship of the king.

placatory talk (i.e., seeking for the King's company). If I were to enter into a detailed description of the comforts of life in this foreign land, I would then be persuading people to come out of their homes, but I cannot tolerate this jealousy either (i.e., my jealousy for their participating in my happiness and thus being my rivals). Nevertheless, if I were to shut my tongue on this point, I am afraid I would be neglecting some of my friends and also those who are destitute, and I am not so cruel either.

### *Maanasai*

The Deccan is the home of mirth and happiness, the lip is thrown into a foreign land by the talk of one's native country. It is not strange that the morn of the day of joyous meeting of happy lovers with their beloveds may feel ashamed before the evening of a homeless traveller (entering the King's city). Exquisite tunes are poured forth from his musical instrument, ay, the king is the comforter of the stranger. In conversation he has fully extracted the marrow from the skin, he loves the use of exquisite words and meanings.

May no one have to quit his lane, may no one be a stranger in his native land (by leaving the King's realm). He is the soul of the figure of *Futility* and *Love*, his love is an antidote for all poisons. He spreads his fame throughout the empire to conquer every master of art. Life swears by his life where is one so generous as he? His royal mandate is inviting the runners after art impatiently saying 'make haste'.

If the objection of breathing long (i.e., prolonging my narrative) be raised it would be a fault. It is not the eulogy and panegyric of others that the objection of lengthiness be brought forward and I feel shame for prolixity. The faculty of hearing has not gained such bliss as it may not be grateful to the power of speech. On the contrary, through the freshness of discourse I feel the thirst for hearing it evermore. But since

my silence, due to my incapacity to proceed further, would in the end, be a seal on the mouth of utterance, my prayer also has made preparations for going round the Ka'ba of end( i.e., I now propose to conclude my speech with a prayer)

*Hemstich*

Tell acceptance to open its lips to say 'Amen'

*Ghazal*

May Ibrahim be the Ka'ba of Godly men and the Qibla of the nine skies and the seven empires - May the sky be lowering before his dignity, and the new moon humbly bowing His lofty ambition did not like the construction of the void (little), may I rebel against joining

The absence of favouritism is evident from his world-wide bounty, the good and the bad may have the happy tidings of universal favour - So long as pleasure and mirth be subject to distribution, may he have in his lot the happiness of the whole world.

So long as the hopes of all are centred in one God, may the jealousy have their hearts cleft into two through his fear May the Perfect Wisdom in the sown-field of his master-ship be the picker of grain from the granary of his instructions The story is ended, may the garden of his face be in despite of envy for the rose-garden of Abraham

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دہلا غران فرہ زیستن خود از تو اتا نیست - باید دید کہ طالع درم  
 چیست - بہج وقت نیست کہ ازین مقول سخنان رسالہ رسالہ مذکور گردد  
 و کتاب را آنقدر ورق نیست کہ طبع عرض آن جوہر گردد و تلمہ عمر  
 اگر کسے ازینہا گوید ہمیشہ درابتدا پوید - اولی اعتقاد می نماید - باین  
 دعا ختم گردید -

### بیت

تا درین مہمان سراخوان غلیل آید بیاد  
 میزبان نطق ابراہیم عادلشاہ باد



بکجہ مراد کردہ مقام ابراہیم را مرکز دانند و غفلت خود را از دائرہ تربیت  
محروم و خارج نگردانند۔ در طوائف مقام ابراہیم بسفر حجاز ارباب  
استقامت را تاکید است و اینجا بر عکس بے استقامان را مبالغہ  
خریداری کہ بیعانه اش از قیمت کالا بیشتر است کہ دیدہ است۔ مایہ  
داری کہ جس ہنر را بخرمین زر خریدہ است کہ شنیدہ است۔ آئینہ  
میتقل کن تا بخورشید در بفل نمند۔ برگ سبز بے ہم رسان  
تا بجلد سگی بر سر زنند۔ ہر چیز فراخ و خود بہ تشہیف تحسینش مشرف  
اوشرب متعفن بدمت خصمان کہ ہر چند نمایان و پرخوفا باشد نا دیدہ  
و ناشنیدہ می گذارد۔ مصرع

مروت چوں ناز و صاحبی دید

بہشت از وطن بر آ و در غربت مہاش۔ گرد را ہش بر چہرہ  
بہ نشان و بہ آبر و نشین۔ بر تقدیر یکہ کسے خود را از اکتساب مال و  
جاہ و علم و ہنر بے نیاز بیند باید کہ بکسب اخلاقی حسنہ و صفات حمیدہ  
از سر قدیم ساختہ بے خیر باد خود براہ افتد تا بداند کہ شوکت و عظمت و  
جاہ و تمل در چہ درجہ است و ادب و حیا و صبر و تحمل بے چہ مرتبہ۔  
روزے بتقریب در علم و بردباری سخن می رفت کہ اگر پادشاہ  
برداشت نمی داشتند ایشان را حق تعالی بر نمی داشت۔ مارا  
بر خلق زیادتی از ان دادہ اند کہ در زیادتی کشیدن از ایشان چہ  
کم نداردیم۔ بسیارے تقصیر خردان خریدن از کم مایگی بزرگمست  
(۳۱)

بدست

چشمش خوش آینه روشن است در هر بد و نیک کس افکن است

گر چون زر آهن شود سکه دار سر انگشتت اعمی نماید عیار

بر دس ترش طفل شیرین ادا کند سر که و شیر از هم جدا

بنابر این مقدمه لازم آمد که براسه خاطر با خاطر خود را هم نگاه داشته

از وقتی این نسبت در پوست بکنم و رمایت پله طرف کرده خود را بازین

آسمان ششم - هر چند که در چمن عمر هفتاد سال نهال طبیعت شکوفه

پراشتای کرده چنان نیست که در بهار شناسه خدایگان هم بنگلی پیری

در کار و هم شوخی جوانی پربار نباشد - نظم

کمن نخل این باغ را نو برم بے خشک بگذشت شمر ترم

به انگشت حرفی نویسم بر آب به طوفان عان مگرد و خراب

به بزم که خوان بیان می نمم سخن را سخن در دبان می نمم

درین انجمن کیست صاحب سخن که عشقه نور زیده باشم من

و هم با هم وحدت اگر کثرت است نمم دایم کثرت اگر خلوت است

نخسته است قالم به ارباب قالم که گیرند از گفته ام سبب حال

و نظم چنان غشیاں کا نگار که بر نشر شان نشره کرد و نقاش

خولما در پخته و سیم خام غزالان رم کرده را کرد رم

زمرقم لب مطربان بهره مند سر آینه از من بیا بگو بلند

مناجاتیان ذکر فوین من اند خراباتیان خود از آن من اند

این دیباچه مکتوب است از عسوری یسکنان ریح مسکون که از هر

پنجم - درم غنیمت را زانی که از غنیمت کن و غنیمت  
 نک و فکر را بر روی یکدیگر کفین اختراع دوستی است  
 رایش در دلهاد و انیده - حضور قبولی نام بهر کاخان و ساجده  
 تاجر کل است که کلاهی دشنامش ماه نمنا و ماهی نمنا  
 سره خرم می کنند تا تا سره می برود - از رطب و زنجبیل و شش  
 یا قوت خرمه ایست بخون پیسیده و در جنب شیرینی کلاش  
 شان غسل کا - ایست پیسیده - که را که شور و شر این باشد  
 معلوم است که شک نظم تمام فایت خواهد بود -

ششم - ظهوری که صد و صفت فعال بر دستم است و  
 در افتادگی بر هر مؤخر نشینان مقدم - اگر چه آنقدر مرتبه ندارد  
 که در ملک قیمتیان خشم گردد اما چون قبل ازین در پیرایش  
 گلزار ابراهیم و اکنون در گسترده خوان علیل سیم و  
 مدلی که الکامیست که بے نظیر و آنها را است و روزگار در تمیز  
 چنان نیست که گرفتاری بران تواند نمود - روش رواست - و قبولش  
 قبول - هر که را پسندیده پسندیده - و هر چه پسندیده پسندیده -

عشوی

غلامیست در امتیاز زمان نه افست هرگز چنین را چنان



ربا عیادت  
 خوشگویی نشد از مجلس هر که گفت  
 تو کش چه گمراهی معانی که ز سفت  
 گرفتار نوشت در دلی خصم غلبه  
 در گل بنوشت بر رخ دوست شکفت

آه که بمستن جواهر چستند    از عقده گم گزشته نخلش چستند  
 خطاشده آب در خراسان نثر    در نه برق عراقیان می شستند

چهارم - مولانا فرخ حسین که مافوق تصویرش تصور نیست  
 تقاشان بالادست بیزیردستیش می نازند و منت برهان نسا ده  
 طرح طرا می کشند - سبز خطان را مشاهد سیه گلش چو رنگ  
 آمیز بیافرموده - طراوت تصویرش عکس خوبان خمی کرده در آب  
 گرد رنگ نشانده - نافرمانی نگار دوبره مشک می شنوند ولای کلا  
 و رنگ می دروند - نظم

تصویر خوبان خاطر فریب    ز دلها فروشته نقش غلبه  
 غلش برده در قمار ز لسان بگر    که گردید پشیمان بدین نگار  
 گر نشانده حرفا پیش بال چه    ترشح رخ ماهران کرد

تسلیق حرف زنند - در علم خط چنانست که عداوت سهواً علم نصبت  
 میتوان گفت - فراقی نو خطان را به مشغولی نظاره خطش کند می توان  
 الحق این خط را به آن خط چه نسبت که کنگلی این را زینت است و آن را  
 آفت - هر که ابجد خوان قافش نشد سواد جریده ترکیش روشن نگشت  
 به نیم فواره خامه چه بنفشه زار بارسانیده و از شیرینی رقم بحروف  
 چه فخر خنده با چشانیده - نگاه تاشائی آبخنان بر خطش نه چسبیده که  
 در بر گشتن دید با در سرمه نه خوابانیده - کتابت بصورت چنان  
 خفی که بر هر صفحه کتابی پیوده و درستی چنان جلی که در کتابی آسان  
 نموده - از فرخندگی صفاتش فال همه بینندگان دلخواه و بزبان  
 درازی قلمش زبان جمله مرغیران کوتاه - در پیروی خط از همه  
 پیشینیان پیش - شاعران همه آشنای داد خویش - نکته اشش  
 خاطر نشین است و نقطه اش مردک نشان -

فرد  
 خامی ترسم ز دستش سر کشد ناگهان خطی بخلها در کشد

نظم  
 رباینده خطش چه خط نگار  
 در آرایش صفه روزگار

بسر خط نویسی علم زبان نمط  
 که رخسار خوبان کند مشق خط  
 (۲۴)

لای منیش از بحر لاهوت است و جواهر الفاضل از کان ناسوت کیکر  
 عرش فرسوده پرواز اور سائی از دست یاران اندازد- تو انگری ز آینه  
 درویشی- مرهمی در راحت افتاده سیند ریشی- یافته که مطلب چیست  
 و دانسته که مخاطب کیست- **مثنوی**

ز بهر شور عرفان طراز قلمی	که از قطری بود در قلزمی
ملک نام و ملک سخن ملک است	سکون دل از جنبش ملک است
سخن گر قالی است از دبیج است	و گر آفتاب است از سبج است
بته بر مکی خم لبالب زند	مصبوی بجام دل غیب زند
چو میانه آسان ساغر است	چو خلوت گزیند زبان بر دست
ز لب خنده نهاد بر روی هم	رسانید در گریه ها نم به نم
چنان بر دوشینه دیده رنگ	که هم رنگ بودید و هم رنگ
کم غمت چنین نکته پر داز کم	که نازند از لطف و معنی بهم
نمایان تری نیست رود سخن	که گم گشته صد بار در هر سخن
بدانگونه یا قوت این کان بود	که در غیر و قشش تواند نمود
ز مغز دل و جان سخن بر کشد	بمغز دل و جان سخن در کشد
بله حرف زانجا که بالا رود	چو آید فرو تا به آغا رود

سوم- حضرت شاه خلیل الله که ذاکت خاطر باس  
 نترین خوابان و اجاره تعلیم و بیج رقم دوست- نادک خیالاتی که  
 سخن را شکستی دانند درین حسرت اند که بزبان گلشش  
 (۲۹)

و گیسو آمد اهل فراموش خوانند      بجاست خدمت شاه خمیر دال کردست  
 حیار گیر می شاهنش زوده تمیت تو      بکوره غم و شادیش امتحان کردست  
 سخندان همه قائل بحسن تفریش      از انچه خلق فرودمانان بریان کردست  
 گل ریاض ریاضی کعبه نه چید چو تو      نهان انجم و افلاک را حیان کردست  
 نمی توانمش از مردمان نهان کرد      ز مردی بمن آنرا که می توان کردست  
 بر آفتاب به تیر نگاه دوخته است      بر است بینی اگر زره نظایر کردست  
 ظلم که نقب زن گنج خانه غنیست      هر انچه کرده ز تحریک آن ثان کردست  
 از دوزخ و کالبر سند چو قول و فعل      بنقل او که چنین گفته و چنین کردست

دوم - خدام ملک الکلام مصرع

که هم خود تواند که گوید که کیست

انبام سخن کوس صاحبقرانی بنامش صدا داده و از طوبع سیل کلامش رنگ بر  
 اویم ز بانها افتاده - نامه زخشان چهارش بفر و نیست که از سوادش بیاض سحر  
 می سازند - و خامه دلیر قمش از میستانهست که شیران دران بگری باز  
 و او قافیه با نیکه تا خایت بران ظلم کرده اند در ایوان عدل بنیان خود داده  
 و با طبع روانی که نگاه نفس سوخته فاشیه داری اوست - هر جا در سخن استاده -  
 سقا فردشان راه سرهای و کدام یار که دکان غیب بر کالاس او کشان  
 مشکش فتنیست و عقیقش بینی - غزل سرانی که هم عشق را مفتون دارد  
 و هم من را محزون - قصیده گوئی که اگر پادشاهان خواهند که تمام خود  
 بر تحت زبانه افشانند باید که تحت و بالا زر و گوهر بر او افشانند -

همین به همین ابر دست که به تمام غضب بالضرورة عاریت می بایدش کرد هیچ  
چیز گذر بر خاطرش نینداخته که کار خود را از وصول نساخته - شاید مظنه بستی  
این باشد که بواسطه وفور بر احم و اعطای در محامه و اوصاف تکلفی کرده باشم  
و من درین اندیشه که نگاه جمعی از آگاهان نگویند کسیکه از عهده شناسایی بیرون نیاید  
چرا از اول به عجز اعتراف ننماید - لکن الحمد که فرافور قدر و حالت خود و مرتبت  
و منزلت یافته و شنشاده قدر و دان چنانش از خاک برگرفته که در نورس پور  
از بام قصره کافش زمین پستی بپایان آسان گردید - ایوان رفیع بنیانش  
در حساب بلندی به پای که اگر بخار بهار مانع نمی بود اهل فارس از بام نو که هم بر  
آورده آنحضرت است کنگرایش می شمردند - پیشطافش به پنهانیست که  
در ازی سخن چمن آن وفا کند - سایه سنگینش اگر فکر اندازد و نخته پشت گاو  
نمین را کشتی سادو - رباعی

حالی هست بناسه پستی نکند      این طرح بجز محیط دستی نکند  
برقاسه اندکاو و ماهی بفسان      تخمین ست بنالیش پستی نکند  
چند آنکه قرب و منزلتش می فراید او نیز بخلق هر محبت می افزاید - اصل و خلق  
خصوصاً غریبان دکن اگر دلهار و وطن ولایش نساوند و زبانهارا و صحبت  
و عایش کنند از جلا به انصافان و حق شناسان باشند هر که تقیم محبت  
همه در سینده به کینه پادشاه کاشته و می کار و دوبرق بریزی در خلعت  
باید و سه هم را نگاه افته و می دارد - نظم  
چیز را اگر نیست شمع نه دست      که هر خاطر شمع است سبکی  
(۷۴)

ہدی یا بد کہ این آراء چه لفظ است و در بتائے کدام معنی بکار خواهد رفت۔  
 از حاضر جوابیش تیز بیانات ہمہ بکنند بیانی معترف و از خردہ گیریش  
 بزرگ خردوان ہمہ بنا دانی خویش قائل۔ در ہنگام سوال بی جوابی گا ہی  
 اگر اندک تامل می نماید سبب این است کہ از ہجوم و رو و سخن نمیداند کہ اول  
 بکہم جواب لب بکشد۔ ریاضت کشان علم ریاضی را تقریرش در تنہم انداختہ  
 از تقویم چہرہ بابہ احکام رفته و آیندہ و حال پرداختہ۔ بر خوانن لفظش طاقت  
 متکلم شکر نہ از کام غفل است۔ ہمیز ان تمیزش مناصفہ کردہ ارض را تفاوت  
 ہمہ و غرول۔ بہ استقامت طبعش نظر محور نگاہان گویا است و ہا نفاست طبعش  
 تشریف ز رفت قاشان بوریا۔ رخس خیرش را رگہا تانیا تیز عنانی است  
 و نخل ہتش را بر گاہ کعب ز رافشان۔ نزدیک تہدیرش بصواب نزدیک نور  
 بہ آفتاب۔ دوری رایش از خطا دوری مغرب بظلم۔ در صلحنامہ اش حروف  
 و کلمات در بخلگیری و تنگ آغوشی ہم پیرہن دور رزم نامہ اش ہر سطوح  
 سپاہی صف شکن۔ کسب خیالش را رخ نارسائی نیست و و یک فکرش را  
 جوش خامی نہ۔ راستی قلش بشاہ کہ اگر کہ در واسطہ شخصش می گفت دیگر  
 قلم قط حرف نمی پذیرفت۔ درست ہمیش بر تہ کہ اگر حضرت مولوی مولوی  
 می بود این بیت

مردم اندر مسرت و فہم درست ایستہ می گویم بقدر فہم تست  
 نمی فرمود۔ از خاک و بادش ہرگز خیال نہ برد خاطر داشتہ۔ لب شکستہ است  
 و آتش از قافان۔ بے نیازش آنچنان کامیاب گردانیدہ کہ احتیاجش

مشرق ساخته اند بلکه هر یک را بعد موافقت مقابل دیگر بر خود تقدیم نموده اند.

ع بنایم به انصاف صافی دلا

اول - نواب مستطاب علی جناب شاه نواز خان که از بس لاد و

شاهی این خطاب والا سر از است و از قایت ملک خواهی و کار آگاه  
منصب جمده الملکی ممتاز - هست حراست بلاد و رقابت عباد بر گزیده  
بر همتان - ظاهر است که شمت و زگریش بحسب بخت و اتفاق نیست بلکه

بعضی استعداد و استحقاق است - هفتوی

لطیف بالادست شاه شمشیر شمت صد بکس صاحب خور را شناخته

دین و دولت در پناه هم ازو نبی حصن ملک حکم ازو

مثل او یک تن ندارد در روزگار رو بگرد هفت کشور دل برآر

در جلن هر دست او دستور نیست هر چه دستان او دستور نیست

در بزرگی جبهه را اسباب کو باشد از اسبابش این آداب کو

همه تدبیر چون سازد رقم در کفش تیغ و دو دم گرد و رقم

بسیق خدمت از همه خوش است و بوزن عقیدت از همه پیش - سر تقاضا بر آسان

رسانیده و میرسدش - و بابر تر از متفوق نه بیده وی زربدش - با وجود خلعت

جلی که از مظلومیست و در هر علم به انبیت علم بود در کسب فضائل و تحصیل کمال

سعی و اهتمام را بجلل هرق پاک کردن داده - چنان بفرست نزد یک که

از دور بگرکت گلم بلده نویسان شکست رقم درست یا حق مضمون را کار می کند

سمل و امری بنایت آسان میداند - هنوز نفس در سینه پاهای سخن می داند

بہر سوز و دہقانی مسجد م    خیابان خیابان ہواے ارم  
 اگر شام در چاشت از خرمی    ہوا صبحی و سبز با شبنمی  
 سراپاے طولی بمنقار ریش    کمی خواہد از سبزہ پر ہاے خوش  
 بفرمان قضا جبریان تخم فصاحت و بلاغت از عربستان و ترکستان و راء  
 فضل و ہنر از عراق و خراسان آورده درین خاک پاک کاشتا نہ - و از لطافت  
 زمین وجوہ آب و ہوا حاصل و نخواہ برداشتہ - یونان اگر در آب نمی بود و اگر  
 ان آب بر شک در آتش می بود - رہا می  
 از بخت درین شہر تسلی می باش    دریاے صور را در معنی می باش  
 در ہر ہنر از قرینت آب و ہوا    بے زحمت مشق در ترقی می باش  
 زہے داراے کامل راے ملک آراے کہ تاے این شہر دکن را رشک عرق  
 و خراسان گردانیدہ - رسم است کہ مرغ طراز ان گاہ بسخن تیغ تیغ سخن یا ہر فلک  
 زبان می کشد و گاہ بحرف باز باز لفظ را در صید گاہ معنی پر وازی دہند و  
 گاہ بصفہ جولان اسب اسب طبیعت را از حروقی بیرون می آرند - بخاک  
 رسیدہ کہ ہر از سخن مقرران در گاہ قرب و منزلت خود را نیز فرایم و یکدیگر  
 استادان پاسے محنت دہد و لب ظہنی بر روسے بخت نکشایم - عزیزین سادہ  
 انشاء اللہ تعالیٰ تذکرۃ الاعواد طلحہ نوشتہ می شود - مالا بحرف و حکایت  
 ہنسی از ہر دو گارن دولت ظہنی و مجلسیان حضرت اعلیٰ کلام و زبان را  
 مسودہ مدعی کنم - بہ اسامی سامی حضرات کہ حضور مجلس را معین و در  
 نسجہ ہاے نشست نمودن عنوانات را رقم نیست - بہر جا کہ خود خوش کردہ اند  
 (۲۱)



نظم  
 شود نوک شیب چو زین آب تر از نعلات شود آب آب گهر  
 ز دلهای تلکین چنان رنگ شو که رنگارگون گشته لبهای جو  
 نیار کشیدن برون آفتاب از وکس خود را بچندین میناب  
 سیر باغ و بوستان نصیب همه یاران و دوستان

زمین سبز زارش از تراوش شبنم برگی که باید - از نوازش خاک  
 نور سپهر فیه وزه کند به نیشاپور برزند - و در سایه نسرين وارخوان توده  
 توده بوسه و پشته پشته رنگ بهم ریخته - و هواداران سرو و غوغایان گل به  
 در بر بافته و آواز بر آواز انداخته - نفسا از حکایت جام زگس سرست  
 و نظر باز مشاهده گوشت لاله رنگ بست - از تنومندی اشجار غزان در طلع  
 خوری - و از برومندی خانسار بهار در بر خور داری - مشنومی

در خنان نادیده روسته خزان همه چو اطمینان پیران جوان  
 ز نقل غم بید آن سر زمین چنه سجده فکر سر بر زمین  
 گل چنه گیر و نهال از شمال چو پروانه بر شمع افشانده بال  
 بشاخ انبه بر برگ خطان بناد چو طوطی پرده در قفس کرده باز  
 نهال چنان دلکش و دلربا که دستک بر سینه کو هر هوا  
 برو تازی آهنگان بست آب که نغزیه در سایه اش کتاب  
 همه فته چو نهال بر روسته برگ غم افتاد بر پشت بر روسته

سزد که تھارے دارین خاک پاک ساکلا ساعت ہ ایران و توران بر تکرار کرتا  
 فتنہ و آشوب گل کر وہ مہمست و نہاے خراب و تعمیر سینہ ہاے ویران کند۔  
 اگر ہر مگی درویدہ کشند انچہ تا حشر از زمین خواہ است بہ بیند۔ فی الشل مگر ہم  
 غریبہ نوشدارو بودی بدش بضرورت آبرو بودی۔ <sup>نظم</sup>

زہے خاک پاک سعادت فرہے کہ غلطہ بران نراغ اگر وہاے

خبارش کہ ہر سر ہیز و جلا مقدم نشین است بر تو میا

مگر دوش سبا گشتہ تکمت پذیر تو گوئی نفس دادہ سرور میر

تیسیم از او انچنان تازہ رو کہ رودار آب حیات از تو

لطافت ہواش دران درجہ کہ اگر ہواے غلہش ترجیح دہم رضوان از ہواے

ختم بے تامل تصدیق کند۔ عاشقان کہ با بہار سند سر از ہواے یار غالی کر د

ازین پہلہ کشند و تا ہواے اینہا نشوند ہواے کارشان خوب مگر دود۔ ہمہ جا

ہواہی ستی صیبت است و اہ ہواہی ہنر۔ <sup>نظم</sup> انتشار زندیک مشت صد جاں چکد

ہواے کرو آب میوان چکد لطافت مشرق بہ نشر یبت او

نفس روح پرور بقدر یبت او زہر و دگانش یکے قتال

ازو جسمی دم سبا و شمال آہش چن می از چہ دل گرد غم میشود۔ ہنش از تن زمین بدل سبز ہواے

صحت میر دید۔ ماہی سر ہمتہ اش اگر در آب بقا افتد چون بر خود صند از

بجر ما بجا افتد و سیاہ گاہ ہ طبعش شکل خود پر داختہ از کس آفتاب لو

ران نامانستہ کہ ہضر ازین ہم خود را۔ او شہد کہ تو بس گراتی سبک مگر دود۔  
 (۱۰)

گر آید حدیث وطن و در میان    ز دور و غریبی بنالد زبان  
در هر مکان راسته بازارش که بتار شعا می آفتاب طنابی گردیده کار هزار سود  
و سودا راست آمده - و قاعده راستی و درستی باین مرتبه که کج بیسان از رسته  
راستی بیرون نتوانند رفت - چنانچه آسان از کمکشان میان در بندگی  
خدا گمان محکم کرده زمین نیز منفع رسانی کمر بسته - قنوی

ز بازار گلزار باغ دکن    همی خواست بستان ملک این کین  
بطول مقالات ششید ائیان    بعرض خیالات سودائیان  
ز بس زیور و زیب رشک پسر    بروج دکاکین پند از ماه و مهر  
سیه چشم سبز ان رنگین نگاه    بشو رنگ از شکرباج خواه  
بدل از رودیده پیغام ده    پند از بوسه بسا و دشتام ده  
به سودای ایشان چو کوشیدگان    به بیجاگی رفت دل دور میان  
سر عقل را دایه دیوانگیست    بے حسن بازاریاں غمگینست  
ز احوال چشمان جادو پسر    ز عابد فریبان هند و پسر  
نخند و رکفر صبر و تمکین    حذر زان کمر بائے زمار زیب  
رو ماه داران ایمان زنند    بخروا نقد دل و جان زنند  
سر قنوی هر که می کرد درد    هم از مهر غلخان سندان بود کرد  
از انفس لڑائی و دوست ز دانی و احس گزینی و دلشینی چه توان کرد

گر خاک آدم دین خاک بود    که کرد به شمش ملک بود  
(۱۸۸)

برایوان کد چون سلام آفتاب کشد ابرو طاق باز جواب  
 به عرض زمین دامن بر نشاند زکرشیش دعوی بکسی نشانند  
 اعلی و ادالی نیز بتقلید ہم در ارتفاع و استحکام عبارات نصرت راسر فرزی  
 و متانت را سنگینی دیگر داده اند و در بالا بردن کلخ و ایوان و قصر و منظر مینا  
 از برداشتن مصالح آنقدر به متافاده که پشت گاو زمین از سنگینی و گرائی پست  
 و بلند گردیده از کثرت بنا و وسعت فضا در هر خانه محله و در هر محله شهره  
 در هیچ کج پاد نهند که از موی بطوبت رود و سر و تراز سرایان در بحر امول  
 بغل نشانند همد - هر چیز بقضای طبیعت خود کامران و کامیاب است -  
 حسن در آن خوشی و نمودنائی - عشق در مین بیباکی و رسوائی - شوق را بگریبان  
 در پی پنج در کار - صبر را به رفوکاری عقدہ بر تار - صومعه بارار و نئی میکند با  
 شیخان در مریدی زندان - دکان سود در بازار تجار به نشو و نما - سپر کیل

ز رنگریان صرمد مراعات احوال رما - قشوی

ندارد غم از اهل آن شهر بهر	ظلمی ست در دنج غمهاست و در
صفت از ترک تا به گزند	که دارد در خا بیتش کچه بند
سر کس غنیان ز بهر خیز	نسیم در و بام شان نمده نیز
درع بسته تا به آواز شان	نماق ز نمود گوش بر ساز شان
بهرام سر بر خاک غرور	زهر غرور در طرگی طرفه
نمی بکس مویا که در پاشند	دل اهل نظاره بالا کشند
گرفته چش که خود پالوس	سر کچه عاشق به سس

شهریت که از گرم خون می‌بود اندیماگرش فسون می‌رود  
پاس بکلیسیر محراب و بین کز شبنم حسن عشق چون می‌رود

سخن آرزو دارد که بخت تعمیر کند کلبه خود محراب شهر نورس پور و کلام  
وزبان خانه کند و از بیم دراز نفسی در مصالح بنای کار آوردن کوتاهی  
می‌کند اگر شهر واری گل تعمیرت در آب نگیم محذواری را خود هم پلست  
شرط اجمال گفتن به گفتن غالب آمده گوشنیدن شکوه تفصیل ناشنیدن  
رباعی

این شهر که از پیش هفت اقلیم است عشرت شهر را بر جم و دبیم است  
شهریت که بر مهر تفوق دارد آنکه که بر هفتش ابراهیم است  
حبذا شهر که هر روز آفتاب جلالت ده تماشا پادشاهی را به پیش  
خویش می‌داند و در گرد و بی گنجکاری در دیوارش که آوازه صبح فزونی  
تا شام به رد مال زرد تار می‌افشاند - حلقه را امید واری که جهان کند  
جان نویافته - زمین را اگر در سجده شکر بر زمین که مرادش خودت از آن  
در دل بود برآمده - عرض و طویش با آن چنان قرار داده که آسمان به  
نوازش بگردش تواند گردید - اگر در خواب هست خودی فرمود ملک کرد و حق  
حق یک خشتش می‌بود - نظم

شده است اهدایه بدمان گواه به آورد در سراز گریبان گواه  
زین آسین نظر از نظر شش در فتح بر ملک باز از درش

و کمر و حرفت حاصل اجتناب ده و مزرع انهار کام و زبان بطلید بنهر  
 پیشگان خصوصاً گنجیان مینی اهل اصول و فقه در اطراف و اکناف جهان  
 می گردند هرگز در فن خود مصارتی و در علم خود شصرتی بوده سرود گویان و  
 رقص کنان براه افتادند - و در نورس پور که مکان تازه هست مسکن بمقام  
 مقام شناسان ساخته و پرداخته اند چندان فراهم آمده اند که تفرقه روزگار  
 عجب که بر کثرت ایشان جمیع پریشانی تواند بست - و ازین بار بزرگواران  
 نکیساتبار که گوش بکلفه و شکر دی و جبهه به سجده اوستادی رسانیده اند  
 و به آواز رشته برپاس بلبل می بندند و بر رخسار بر مشکلی گل می خندند -  
 صاحب کمال و صاحب جمال انتحالی بهوشه به سیم کفک بر دیو کیراس  
 گردون اساس پاس وقت می دارند - و از باغ و هوس گویندگان  
 صدای در گنبد افلاک نه می پیچیده که اگر خاموش شوند شنوندگان از  
 استماع فقه محروم گردند و از جوش و خروش سازندگان درختان رقص  
 بر خاشاکه که اگر به آواز پاس نشینند بر گماز و شک زنی باز مانند -

### رباعیات

از زمزم پر برگ و نو آگشته جهان درج کمر صوت و صدا گشته جهان  
 بیگانه دل شدند قمار کس تا نغمه نورس آتش گشته جهان

بر گوشه لیس و عشرت افزا گشته اند در تن و خم ترا در جان گشته اند  
 خطه که مجلس جو آمده است کاش بشمار فقه برداشته اند

### نوازش طرز در گوش ماضران کشیده - مثنوی

بمضربش مست گشته تا ساز      تنالد پنج گوش از بخت تا ساز  
چو لب مست تر تم گوش هر کس      شرب کند گوی نقش نورس  
نفس را جان پتن از نغمه او      پنه هر زخم مرهم ز نغمه او  
نفس در نقشایش تا نگردد      ز حرف ساده رویان و انگردد

### رباعیات

نقش عجب شاه برا نگین است      صد ز مهره در هر نفس آید بخت است  
کف غنچه کنی پیر از گل نغمه شود      از بس بهوا نغمه در آویند است

مکعب که بجلوه نغمه شاه رود      در مغز دل غافل و آگاه رود  
از کام و زبان مطربان در گوش      بر فرق شنیدن همه جا راه رود

شادابی جان ز نغمه تازه است      ماییدن گوش ز بهر انداز است  
زبان زربانت سلیمان می ماند      بر دوش نفس سبز آواز است

هر شور ز آواز او شکر گوش      هم باکی گشت آواز او گوش  
ز نغمه علم گشت با انگیری      هم کف ز بزم گفت هم گوش

چون قاصد این نجسته پنه پر زبان فتود      میان بحر و کان باو دود

مجز و علی و داستان قدرت خود به ترانہ بعالیان می شنوایند - اگر بنفہ پرداز  
 زبان بدعوی احماد کشایند به تصدقش عوض زبانها گوشه شب آواز دگریند -  
 میفرمایند دست که حرکتش با اصول بر نیامخته شایسته بار یخته و سینه که  
 نفسش پنجه در نیامخته ساز نیست تا گسیخته - بلبل کیکی بوده بر مژگان  
 گردیده زیاده اش از سیرغ می شمارند - و قمری را بهمان ساده خوانیش  
 بر نقش پر طاوس ترجیح میدهند - جلا متفق اند که فلک بدور سے انداز  
 شش خواجہ عبدالقادر نیاورده - از تصنیفاتش معلوم نموده اند که از و عاجز  
 تری نبوده و باین بنم پرکاری هیچ نقش این کار نداشته - به انصاف استاد  
 سر بند حرکت اعصاب و جوا را بنصب شصت اصول و اگداشته و به شفقت  
 شاگرد پروری در کتب مہد بر گریه و خنده اطفال معلم آہنگ گماشته -  
 تاخن زنی زخم در عقدہ کثائی زبانہاے گنگ چرب - و نرمی اصول در  
 روغن مالی دستہاے شل قرب - در رقص اگر شاخ دست بپرازی اندازد  
 صبا مخاطب است و اگر در اصول برگ کف بجائی برزند شمال معاتب -  
 شور انگیزی زمزمه زبان ماتم زدگان را از نو بر آورده و دگشائی ترا  
 بهاس در بہت را بہترین خود آورده - تا استحباب لغات از حرکات  
 گردون کرده اند برگردون حفرہ غلطی - این روانی ساخته و بر صفا سادہ  
 آواز نقشے باین پرکاری نپرواخته - از تکرار فقرات و عبارات در لغات  
 ذوق و شوق بطریق تضعیف بیوت شطرنج در تزیید و تزیست - الحن  
 در محاط لغت و ساز تعبیری مجسمی بر گوش رنگان رفته و روزگار معلقہ



دیگان کا کلاں در قفا غاریدن - از تمبسم دند آئین یاسمن را دندان بگلبر  
لب پنهان و از افتاد حلقه با سر چا و ذقن بسبز خط محسوس پوش و صفای  
خاکان با وجود بر هم زنی عالم زیر و زبر گشته زیر و زبر او - و خالی خود عشق  
نقطه دایغی سوخته که مرهم کافور در انداختن سیاهیش سفید تواند گردید -

### رباعی

خطش گزشت از چپنها چینی      هر نقطه آن نافه مشک گینے  
برخ بر رخ زمار و بودنگ است      می گشت و گزین خط پرستی بینے

### قطعه

حبذا فیض تعلق معجز کلاش مگر  
گر رود صد سال رویش نظر باشد همان  
تا ز گیاه رنم بین گز مروین چشمه دار  
چشمه دار مرغزار صفحا بینی روان  
گر خطش با انخایا قوت بنجیدم به سو  
یک بد نشان صل منی و ادم ایک تر جان  
بر دانی مرنگه ان قفل به ماند که هست  
دل نشین هر قطره اش از نقطه خاطر زلفان  
چون دوات از مهر گلش پرنی باشد چمنین  
کاین چنین شمع نه خمد چمکه در دودمان  
با وجود ایند فصل و کمال جلد را فریاد موسیقی را اهل میدانده و حلقه  
(۲۴)

سعی ایستد می نمود هر آینه در جبهه تر خواهند بود. از زبان سحر بیان شنیده شد  
 که در و همه عشق ساز بسیار بود که هنگام نشستن آفتاب ششسته زمانی بر قاف  
 که از شعاعی خورشید بر تار غنچور تابیده - مصرع  
 بهر کارش قیاس سعی زین گیر

دفعین تصویر از مصو. ان آنقدر متناز است که خود از خوبان - گاه بسکه  
 آینه در برابر نهاد و بشبیه کشی خویش پردازد و علی شقائق و سفید اب نسرين  
 بهم بر آینه رنگ چهره سازد - اهل معنی اگر بفتوا ای انصاف صورت پرست  
 شونبجه نیست - اگر بیکل یل بر پشه کشد و پیکر فیر در دیده مورد نگارد  
 بزور قلمش یک بر گوشت زمین خرطوم چو گان سازد و دیگر به انداز کوه  
 گاو آسمان پنج بازو - وقت ماتی و بهزاد که باد را کب زانوش فحالت و  
 انفصال کشیدند و مگر نه چهره دایمی ساختند - یا قوت و صیرفی نیز اگر می  
 چون و او سطره پیش و چون شین عرق بر زمین می نمودند - قلمها یک قلم خط  
 بسر خود داده اند که اگر تیغ محرت بر تارک خورند پادشاه انحراف ننهاد  
 سر بر خط دیگر ان نه نمند - طافس قلمش بر فرق لفظ و معنی جز افزایسته  
 به نشان پاسا ز دوائر و نقطه دام و از هلم نگاه ساخته جمیع که از شکوه  
 سر لشت نیا ساینده سطرش بر جبین چسبانند تا در سجده فکر زمین فرشته  
 مداح از دوده چراغ خورشید ست و قلم پاک کنش از مرغوز طره  
 ماهید نقشه سلطان را در شاهده منبیل زار و خطش طرفه کاری امتلاوه -  
 ز موزون جلوه الهی تمشاه قاتنان در خمیدن مست و از دینا لایم

دو گسترده بیاض شریخ انبساطی تمام است - و دور بینا که پخته این کار  
گرفته اند بهر ارجح و جمدیش از ده دوازده بازی ندیده اند - و دور رسا که  
منصوبهاست که سی بازی و چهل بازی از روی همه گیر چیده شده است اگر  
ما نظر مطلق را تا به برداشت بودی و از سنگینی شمار دوش از تو باره و دیدی  
چه جاسه و فائن عشرت که نقد فزائن مات والوف درین معاطه بکار رفتی  
و ازین تصرف که بعد از تمام شدن منصوبه و الزام حریف آلات باقی ماند  
شکل دور و مرجع دشمن یا سندس باشد عقل او متاد این این فن ماتست  
رہے فکر خیال - مثنوی

فیلبند خیال شاه مگر	کرد ملک امین از عراسه خطر
فرز راز استقا قش خرداد	رنده کرد دست کج روی زنداد
در نردون به رخ نش را باز	بید نقش اسپ گیر و فیل انداز
زو مخلفن ز خصم پدم دن	باضن از حریفین زو بردن
چون بجز رخس بازی انگیزد	مفت بردار بقائی ریزد
بست جم ورنه خجلت می برد	شاہ رخ کو که شاہ رخ می خورد

### رباعی

په فکری شاه فکر را کام ده رخ طاج بشرط غمی ایام ده  
منصوب به بیاض مسکوبید سحرین کردل برد و آرام و دلارام ده  
اگر که شنه از فضایل اکتسابش نیز گفته شود بے فائده نخواهد بود طالبان  
کسب کمال چون بدانند که با وجود شغل جهان داری و ناز و تنعم با و نفعی  
(۱۶)

بعد بر یک وزن اولی میدانند خصوصاً در رباعی و این موزونیتی عظمی است  
و موزون و کلمات و سلاست چنان مخرج آشنا و نفس رباعی باید کرد و بر خواندن  
گفت بزد و خواندن طلاق متبدل گردد و در آن شست و بر خاست و تقدیم  
و تاخیر الفاظ و انشود - و کشادن و بستن و پنهان کردن قافیه و بحر معنی بخاطر  
خامان برسد و نظماً به نکتہ برسم نشیند و بکار براس مردم می آمده باشد  
چه بخواندن و چه به نوشتن - و در مناسب خوانی ندیمان را پیرایه باشد و در مد  
فنی و پیران را سرایه - و ملاحظه این هم می نمایند که تداوت و وائر در بر  
هم طراحت و نقاشانه واقع شود که خوشنویسان و خواست برزانوس قطع  
فنی شست براس شعر خوش ترکیب گرد و کتا بهانگردند - و رعایت کار و سیاق  
نیز می نمایند که در کار عمل نفس و صوت تقسیم کلمات و شست فقرات میروان  
آهنگ و اصول به وفق ضرب و نطق افتد و با وجود این همه تکلف به تکلف  
و آهنگ باشد نه پرداختنی و ساختنی - از باب فکر و خیال میدانند که این  
تکلفها به کسی نیست و نخواهد بود - مصرع

فطرت شد و راس فطرت است

و مگر کسی را درین تمکار انگاری باشد بطلان رساله که در خصوص شستن و ترکیب  
زده ملک اقدس گردیده حقیقت حال معلوم کند - چون آئین کشش و کشش  
در جرم شستن رزم کردن و حریفان را به پیش بینی پس نشاندن و در غایت  
ما و دود سپاس قبل بات و دانیدن و در طریق فرزین نمودن رزم  
پوستی نمودن و از تدهیر عراس عربده جوین عاری نمودن طبع و بیان را

اکنون مژده مردی را که از سخنورش سخن کند - متلع سخن را اگر چه مشتربان  
 مایه دار هستند اما فکر با سه خزانگیش از آن قیمتی تر است که در جیب غرور و  
 دان بیانه اش باشد - در فمیدان اشعار و در رشارش زبانش همه گوش و در  
 خواندن ابیات آیدارش گوشها جمله زبان - شعری را بمناسبت شعر و ادبی  
 رونداوه که خلک بهر از دوره یک حطیض برایش تواند آورد - نگین سخن قیض  
 با وجود دست شرح بخافیه کشا و گنگفتنش محتاج - اگر از بزم می نویسد صفه  
 از نقطه زهره خیز است و اگر از بزم می گوید مرتخ از بزم زهره ریز - روشنی  
 تقریر و نکات بشا پیکار یک نمان را جز فمیدان مایه نیست بیفرمانند  
 که اگر نقطه محتاج به تکرار شود قابل زد و فهم بنارسانی خود و ارسد اگر چه  
 سامع و بررس باشد - و همچنین اگر پیش از تمام شدن سخن سر رشته  
 فمیدان بدست نیاید سامع بفکر ناتمامی خود افتد اگر چه قابل ژو لیده  
 بیان باشد - و آنچه در شعر و شاعری مرعی می دارند اندازه بیگفتنیست  
 تا بوده و نخواهد بود - میفرمایند که غزل از بیت پزکن خالی باشد و  
 سنی مطلع بلند می را قطع گردد تا آنکه مافوق آن قصه نباشد و تا آخر  
 غزل هر بیت از بیت دیگر برجهسته تر و نمایان تر باشد چنانچه اگر برگردد  
 صد آنظرف باشد و در آن همین سخن عشق و عاشقی خرم شود و مواضع  
 و فصل در دیگر اقسام شعر درج گردد - و در هر چه که بیا و کند اگر فراق  
 باشد و مگر وصال در جهان تمام کند - و یک بیت سوختن و یک بیت  
 و سوختن نباشد - و اگر بلفظ مطلق باشد سنی موقوف بر گوش خود و قلم

باز گزاشته و میرت تفعی مراش کک را از غرام باز داشته -  
 با کشادگی رویش از شکلی صبح تنگ پیشانی چه کشاید و پیش  
 باوے بلندش جلوه سرو کوتاه قد چه نماید - هیچ مرغی نه پرد که از  
 پر خود نامه بدامش نه برد - آبی که مکش دران افند معان را  
 مهر آتش بران افند - تاشای مهر رخسارش موسم بهار دیدن و  
 تلخ گفتارش فصل نیسان شنیدن - ابروان نجسته کلید  
 در پایست - نگاو سعادت افزایست همایون تراز سایه هماغه -  
 شیرینی تبسم تکب خوان محکم - شتوی

مهرس از رخ بهشت دیگر است این	مگر او تو سرشت دیگر است این
بمهر این کار را هر روزه کرد است	از صبح این صفادریوزه کرد است
دگر خود را ندید آنگس که دیدش	همایه دیدن این دآفرینش
کشاده هر دوی نوروز و میه	همیش را بخت را بر و کلید
پایش سایه از بالای شمشاد	قد و بلوغ زان بالای آزاد
ز حرفش گوش رشک طلب شد	لبش در شیر فکر کرده در صد
زرگش از غوان در غازه کاری	ز پیش نترین در تازه کاری
سواد خط بهار گلشن روی	بیانی گردش صبح شب روی
کس گردد مگر نوکن به پیش	خوشه نایبین پیشین بکوش

سحاب از بزم چو دشت گر بردم      بجای سبز رود مشربتم  
 پنهان گشته کشاید      چو سایل دید با خود بر نیاید  
 بکین خواهی مدارش بر عقل      تحمل چند صد چند ان تحمل  
 بلفش می سپارد قهر خود را      که بر دشمن نریزد بر خود را  
 اگر کجایش باید عقد بست      نباشد بر کشادش مرغ راست  
 فلک گر صد گره بر هم نداشت      به ایام سرانگشته کشادست  
 بنوید گر کسی راه رضایش      برایش اژدها گرد و عهدش

ارباب سیرت از وصف سیرتش سرمانه اربابیت برده اند  
 اهل صورت نیز بحرف صورتش پیرایه الهیت می خواهند - اینجا  
 معذرت بخور مسموم نیست صفت جمالش چراغ شبستان مکر باد  
 تاراه بجای توان برد - مطلقه راطالع جهانگیر است که مشرق صفت  
 آفتاب طعش گردیده و بیتی را بخت رهنایست که بر تقبیله سر و دشت  
 علم بر کشیده - بیدار بختی که پیوسته از افسانه مار فتنش دیده را آب  
 داده - مردکش گرد با لبش خورشید در خواب زیر سر نهاده - بالظن  
 اگر شبها مشعل خورشید می بود چون شمع تنک پر تو در برابر ماه این نمود  
 از رفته شمع خورشید رخسارش دام بهات و طوئی ماه و نوری  
 آفتاب را در نفس کن - در باغ و بوستان به تماشای سر و گل  
 اگر مرد کاری باشد از رخسار و قامتش گوئی تا یکی از شرم و زمین  
 فرد زود و دیرگی از تپ نهالت آب نشود - گوهر دعوی پاک بکاش

بر پنج برقی کشند - طراوت ایراس سیراب تشنه مزرع هوا داران و شعله  
 بر قمار هاشور سوخته غرمین فتنه کاران - آبا و اعمات به پرواز  
 نتائج در شفقت پدری و مادری - و طبایع و آثار بر مسند فرماندهی در  
 فرمانبری - روز و شب کان از نقب چشم براه است که زرق و جلیغ  
 در کار و سال و ماه و بحر از صدت گوش بر آواز که در چه مقدار - پله کرم  
 تراژد از زر و گوهر برداشته و بخرید و لها در گنجینه باز گذاشته - وعده را  
 عدا بر وفا تقدیم نداده که آنچه از باب خواهش بر بند بزد انتظار حساب  
 نگنند - ناله خامه اش ستون بنیان بر و احسان و شکن نامه اش  
 سخن درستی عهد و پیمان - جهنم پادشاهی در موج خوسه خجالت کشیدن  
 طاعت حاصل دریا و کان بگداز کشیدن - سران را طایع در دسیر  
 نخوت خاک پایش طلا کردن و خصمان را دار و سوره کینه سین  
 به محبتش دادن - کار بست بکر شمره تصرف جنگنان را شکار خود کردن  
 و بتعلق خوش شمیم دشمنان را بنده دوستی ساختن - دوستی در آفرین  
 دوستانست و دشمنی در نفرین دشمنان - مثنوی

و مایل ز سبب هر لیل و ناری	برای خلق پیدا گشت کاری
به هیچ پادشاهی ماه دیدند	بمعنی و بصورت شاه دیدند
ز آزدان به بندش هر که افتاد	پسند حق پسندش هر که افتاد
بخون گرمیش نازان مهربانی	ز احیا کردگانش زندگانی
ز دلما کرد و بیرون کینه دارا	در آسایش نهاده سینهارا



ثریا در سینہ سوزی ایوان رفعت - عطار دور منصب و وادت داری  
 چون قلم انگشت ناسے اقلیم شهرت - برق سنان آفت زمرن آفتاب  
 خفان مرغ کمان متاب شمیر - سرتک مغزان امامت بگردگران -  
 خدنگش ساکب ساکب راستی گزینان - کمانش پشت پناه چلہ نشینان  
 ازین سبب کہ عالمگیری بہ تیغ مستلزم فتہ و فساد و خیز بست بہ آواز  
 مرمت و کرم و بصیرت نصفت و عدالت توجہ بہ تسخیر جهان گماشتہ -  
 و بتوفیق الہی مصمتش پاس جہر من اہل دیار بوض دیوار ہا سے  
 سنگیں کو بہا سے آئین برافراشتہ - و در ایام خیر انجامش شررا  
 چہ یار اگر ہنگامہ شوری بہ بندہ - و بہمن ضعیف نوازش سیلے را چہ  
 زہرہ کہ بر خشک گیا ہے زور سے کند - در گرفتار رخنہ فساد آتش و باد  
 و خاک و آب را گل ساختہ - و بہتر آسایش کبک و تیمو از سینہ باز  
 و شاہین انداختہ - بہ پروردن صعوہ چنگل عقاب آشیان است  
 و بہ شیر دادن برہ تاخن شیرستان - شبانان بحر مد لقتش  
 و در دہان بندہ گرگان ناشتن - و بہ تخان بحاصل سال نو کاہ کہنہ  
 بہاد و دادن - بروے ظالم زادگان گردیجے نشستہ و تا غلفان را  
 فلک بفرزندہ برداشتہ - تا شمیم بہین مویش نیم از دکن بہ صحن  
 نمی برد آہوان آن سرزمین لب بحر انمی کشایند از یکہ حرف  
 کم کہنتی بر نافہ نیاید - اگر قرص زر از کان پختہ بر نماید خورشید را  
 در محور شفق نہند و اگر دریا گوہر شاہوار بر نیارد ابر میسان را

و دیگر بر خوان اسانش اتخوان راز آت بری مغز بدوش - و در سرستان خاطر  
 پد خردگان - آبیاری لطفش خرمی اردی بهشت دورداد پر بار - و در  
 کار ناله کسوت محسن پوشان بسر کاری طایقتش مصباح خرد و پرنیان در کار -  
 مصرع تعریف و قارش تا با تو صیغ کان سخایش مصراع نیاید سخن بوز  
 نگراید و نامه خورش اگر بعنوان قدرش معنون نگردد مضمونش جز بدوش  
 کارون بار نکشاید - طلبه را از شرف نام او پای دست نداده که چو بسوز  
 و طوبی آلا منبر نشود و سکه رانقش بکسی دشتی که زر و تو نام قیصر و نامان  
 کند - چنانچه خیار رزمگاهش اکسیر فتح و نصرت است - خاک و بزمگاهش  
 نیز کیما میشت و مشرت - کدام روز است که فراتشان از یقین گماشته  
 بر او پشته صبح کما بر نیارند و از بخور مجربا بکمت جیب هوا عجب است که تا داین  
 مشربا به گلاب نبارند - و از نقش پای هر کس نشان انچه در دشت پشته و در دشت  
 پیشانی از قلع آفتاب نظر تما گرفته - اگر خورشید تریتش در دشت شکست  
 بوس رسد و فصل برنگ - اگر فصلش نباشد - صلح کار سازد و جنگ  
 بادیکه بر غلافش بر خیزد و زودش بر خاک نشانند و آتشی که غضبش بر فروز  
 آب و روغن بران ریزند - باز و قدرت باشند قدر در پنج گیری  
 و بادوست توانا از دشت و تضا و سبقت پذیری - در شفاعت سیاست  
 بجای خود بهشت بر دامن تضا - خوان کرمش راهمین تکی زمین - سیر  
 حلقش را دامن فراخی آسان برین - از لالی بساط نیسان سرون  
 بپاک گوهری و از اوانی ساط خورشید مشهور کیما گری بکینان مجاهد  
 (۳)

دیده و راز کحل خاک مقدم او آفتاب  
 بیسره و در زیر دایره سجدۀ او آسمان  
 میفرزاید اهل عرفان را القای او یقین  
 میدردار باب خواهش را سخاست او گمان  
 سیر تر دارد طبع را بهتش در قسط سال  
 سبز تر دارد چین را التفاتش در خزان  
 گفتش افراسیاب تیغ گشتم منقصل  
 خواندش نوشیروان عدل و اوم تر جان  
 در گمان بگذشته گر بر کشت زارے ملاء  
 شمع تحقیقش آورده پئے شان بیگان  
 باب نصحتش اگر باشد دمان خنده باز  
 دشنه بر بند و بخوش شاخ و برگ زعفران  
 از براس چشم نصرت در سر باز و رزم  
 باد گزیش می فروشد تو تیاے اتخون  
 نیستش نویغی جز او بیگانه گر بیندش  
 محنت بر هر کس بقدر اہمیت خود و مرہبان  
 ندیے منتش که اگر از حساب رفتش آسان را برے خوانند خلک را  
 پای باشد و نه شوکت که اگر در حساب رفتش جان را در برے شمارند دربار  
 آمدن کرد بر سر میدان جانش بر راز دل مله نعل کمان و گولش  
 (۲)

## نثر سوم خوان غلیل

بسم اللہ الرحمن الرحیم

اے از تو براہل تحت و اکیل سبیل

گر ذکر جمیل است و گرفتہ رطلیل

نطق از تو بہمانی ارباب خرد

انداخته خوان سخن از خوان غلیل

شکر و بہت جلیلے کہ ابراہیم یکے از پیشکاران خوان غلبت اوست چہ  
انغازہ شرح و بیان۔ و بیان محمدت محمودیکہ حضرت محمد مصطفیٰ صلی اللہ علیہ وسلم  
در اداسے شناسے اول بعجز و اعتراں نمودہ چہ یار اسے کام و زبان۔ اولی آنکہ  
از ریاض مناقب آل اطہار و اصحاب اختیارش خصوصاً بہار ریاض ولایت  
علی مرتضیٰ علیہ التیمۃ و الشاک کہ کلام معجز نظامش تحت کلام خالق و فوق  
کلام مخلوق است در یوزہ گرمی شلخ و برگ سخن نمودہ نورس مراد از  
نبال شناسے دار اسے کامل خسرو مادل بر چندی۔ قطعہ

و او مادل لقب دار اسے ابراہیم نام

کہنہ ارباب ایمان قبلہ اہل زمان

## **APPENDIX C**

### **Part III.—*Khān-i-Khalīl***

**OR**

### **The Table of the Friend of God**



## APPENDIX C

### IN THE NAME OF ALLAH, THE COMPASSIONATE, AND THE MERCIFUL

#### THE THIRD PREFACE

#### THE TABLE OF THE FRIEND OF GOD

O God, it is from Thee that the possessors of thrones and jewelled crowns have received their fortune, discourse whether it is in soft words or dignified tone, originates from Thee. The faculty of speech has with Thy aid set the table of *discourse* of this preface entitled 'The *Khān-i-Khalīl*' for the entertainment of the wise.

To offer thanks for the grand gift of the Almighty Who has chosen Abraham for one of the servants of His table of friendship, is beyond all possibility of expression and statement, and to sing the praise of the All-praised Whom our Prophet Mohammad, the Elect, himself could not sufficiently eulogise, but on the contrary, confessed his inability to do so, is beyond the power of the palate and tongue. So it would be better if, having begged a few leaves and branches (*material*<sup>1</sup>) from the garden of the praise of his holy progeny and the virtuous companions, particularly of 'Alī the spring of the garden of *Divine love*, may blessings and praises be howered upon him, whose inspired utterances are below the word of God but above that of His creatures, I should pick up the fresh fruit of my desire from the tree of the praise of the perfect and the just Emperor.

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<sup>1</sup> شاخ و برگ . Branch and leaf here means material for this Preface.

## Qut'a

He is a king with the title of the Just, and of the name of Abraham, he is the *Ka'ba* of the faithful and the *Qibla*<sup>1</sup> for the people of the age. The eye of the sun is bright from the antimony of the dust of his trodden ground; the forehead of the sky is extensive under the spot of his prostration.<sup>2</sup> A glance at him enhances the faith of the seekers of divine knowledge, his bounty smashes the estimates of the people who desire (i.e., gives far more than the expectations of the needy). His magnanimity allays greediness in the year of famine more than is ordinarily possible even in harvest, his care and attention keep the garden in Autumn fresher than in Spring. I was ashamed to call him the *Afrāsiyāb* of the sword, I paid a fine for styling him the *Naushirvān* of justice. If a flock of sheep in imagination, passed over a corn-field, the watchman of his investigation, did, at once, track out its pace. If the laughing mouth opens its lip with that of its enemy the branch and leaf of the saffron tree lift up their dagger for shedding its blood. The wind of his mace sells collyrium of bones for the eye of victory in the market of battle. If a stranger should see him, he would feel that he had no relation except him, he has shown kindness to every one befitting his own greatness.

What a glory and honour it would be for the sky if it were called a tower of the castle of his loftiness, and what a dignity it would be for the sea,<sup>3</sup> if in comparison with his magnanimi-

<sup>1</sup> *al-qibla* : Synonym for the *Ka'ba*, the sacred house built by the Prophet Abraham, at the command of God. Here, the centre of hope.

<sup>2</sup> That is, the sun is an eye which owes its light to the dust under his feet, and the sky is a forehead bowed down in prostration to him.

<sup>3</sup> *al-baḥr* : The Gulf of Oman, a part of the Persian Gulf. Here, used in general sense meaning a deep sea.



ty, it is counted as an empty casket. In his race-course, the full moon has in its ear a ring of crescent from the shoe of his horse; and at the table of his benevolence, the bone has the refuse of marrow on its shoulder. In the garden of the drooping-spirited, the bloom of the months of April and May,<sup>1</sup> through the watering of his kindness, is in exuberance, and in the cloth-manufactory, the wearers of coarse cloth, on account of his mild administration are seeking materials for silken clothes. Until the hemistich of the praise of his dignity is modulated with the praise of the mine of his bounty, the discourse does not look harmonious,<sup>2</sup> and if the writing of his deliberation is not healed by the title of his dignity, its contents will not be intelligible to any one but Croesus. His sermons owing to the dignity of his name are so exalted that they desire to have the wood of the *Sidrah* and the *Tübā*<sup>3</sup> for their pulpit (the sermons bearing his name are so sacred that the pulpit from which they are to be delivered desire to be made of the *Sidrah* and the *Tübā* wood). His coin has been stamped with such impression as is likely to cause the currency to strike out the names of the *Kaiser* and the *Khāqān*.<sup>4</sup> Just as the dust of his battle-field is the elixir of victory and triumph, so also the sweep-

<sup>1</sup> اردی بهشت و خرداد : Names of the second and third Persian Calendar months corresponding to English months April and May.

<sup>2</sup> That is just as a single hemistich for want of rhyme does not sound well, so also his praise without the praise of his bounty would be defective.

<sup>3</sup> حدره , طوبی : Names of the trees growing in Paradise. Hence their wood is regarded as sacred and precious.

<sup>4</sup> The title of the emperors of Greece and China. The author means to say that the coin, bearing the name of Ibrahim 'Adil Shāh is so popular that it makes us forget the names of such illustrious emperors as the *Kaiser* and the *Khāqān*.

ings of his banquet-house are the alchemy of festivity and luxury. What day is that when the carpet-spreaders, by their incessant scattering of scented flowers, do not amass heaps equal to the expanse of Morn<sup>1</sup> Of the incense of his censers the pocket of breeze is so full that it will be strange if the clouds do not rain roses till the approach of the day of Resurrection. From the foot-prints of every one he can trace what is in his head (i.e., discover his thoughts), and by the astrolable of the forehead he can find out the height of the sun of men's nature. If the sun of his patronage does not shine neither musk can acquire smell nor ruby colour. If the world be deprived of his sound statesmanship, neither peace is possible nor war. The wind that blows against his will is soon made to sit on dust (i.e., doomed to destruction), and the water poured on the fire lit by his wrath would only serve as oil.<sup>2</sup> With his powerful arm he can grapple with the Kotwal of Destiny, and his strong hand defies even the hand of the decree of Fortune. In interceding for the wicked, to shield them from due punishment, the seal of his terror is on the mouth of Fate.<sup>3</sup> The table-cloth of his bounty shrinks owing to the narrowness of the earth, and the shield of his patronage has the expanse of the lofty sky for its skirt. From his bejewelled carpet the cloud of the month of *Višūn*<sup>4</sup> is full of the purest pearls, and from the cups of his dining table the sun has learnt alchemy. Saturn fumigates the wild

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<sup>1</sup> The morning which is so vast that it spreads throughout the whole Universe, is, here, compared to the heaps of flowers.

<sup>2</sup> That is, it would make the fire burn still more fiercely.

<sup>3</sup> That is, he is so terrible in punishing the wicked that even Destiny cannot open its lips to intercede for them.

<sup>4</sup> Name of the seventh Syrian month corresponding to the English month, April, during which rain drops are said to produce pearls.

rue of the jewels in the box of the Pleides to protect the palace of his sublimity; Mercury, being his ink bearer, has earned a name like pen in the realm of Fame. The lightning of his spear is a disaster for the granary of brilliant sun. The armour of Mars is no better than linen against the moon-light of his sword. The head of the shallow-brained is entrusted to the feet of his frightful mace; his arrow is the guide of the path of those who take a right course; his bow is a support of the recluse. As the possession of the world with the point of the sword is attended by riot, rebellion, and bloodshed, he has thought o' conquering the globe by the proclamation of kindness and generosity, justice and equity, and by the grace of God his royal dignity, having paid due regard to the honour of the inhabitants, has raised iron hills in place of stone walls. In his days of happy end, what power can *Evil* have to create a tumult of disturbance? Through the felicity of his support of the weak, the flood has no courage to oppress the dry grass. For the suppression of disturbance he has compounded fire, air, earth, and water, and he has spread the bed of comfort for the partridge and the quail on the breast of the hawk and the falcon. For the nurture of the chaffinch, the claw of the eagle is a nest, and for giving milk to the lamb, the claw of the lion serves as a teat. The shepherds, by talking of his justice, are busy in writing out charms to shut the mouths of the wolves, and the wicked are labouring in vain to reap the fruits of the new year. The dust of orphanhood has settled on the faces of the tyrants and the *Kh* has adopted the parentless children as its sons. Until the fragrance of the curl of his hair is carried by the breeze from the Deccan to *Khutala*, the deer of that land do not open their mouths for grazing, lest their musk-navels be blamed for scentlessness. If the disk of gold does not come out from the mine in a perfect state, they place the sun in the oven of evening twilight (to torture it); and if the sea does not produce pearls fit for a royal crown, they place

the cloud of *Nisān* on the branding-iron of lightning. The moisture of the watery clouds thirsts for the sown-fields of his well-wishers (i.e., eager to rain in the fields owned by them); and the flash of the soul-melting lightning is in passionate love with the granary of the rebellious. The contents of the upper and lower regions,<sup>1</sup> in nourishing the offspring, show parental affection, and men's natures and past glories, on the carpet of rule, are obedient to his orders. The mine is looking from a hole, day and night to find out how much gold will be required (by the King), and, year by year and month by month, the sea, with its ear of oyster, is keenly attentive to know in what quantities it should need pearls. He has lifted up the scale of the balance of his bounty full of gold and jewels; and for the purchase of the hearts he has left the door of his treasury open. Of set purpose he has not given promise precedence over fulfilment, so that the needy, whatever they get from the king, may not credit it in their account, on account of the trouble of long waiting.<sup>2</sup> The fibre inside his pen is a pillar on the foundation of Generosity and Kindness, and the fold of his letter is the resting place for the fulfilment of promise and contract. For the royal forehead to be covered with the sweat of shame is a sign of conferring on the beggar the produce of the sea and the mine.<sup>3</sup> The haughty should

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<sup>1</sup> According to Philosophers the Universe includes the skies, and the four elements: fire, air, earth, and water. Whatever relates to the upper region is called the *qāwīm* (fathers) and that to the lower region the *umqarī* (mothers) and the rest of the creation *ḥāṣ* (results)

<sup>2</sup> That is, gifts are purposely given by the king after long waiting and worry, so that the people may not feel the brunt of obligation that they are under.

<sup>3</sup> He gives enormous wealth to the needy but still feels ashamed of his bounty thinking that he has given very little.

rub the dust of his feet on their foreheads to cure themselves of the headache of pride; and his enemies should surrender their hearts to his love to obtain medicine for the leprosy of their malice. To fascinate every one with a twinkle of the eye and to make his foes the slaves of his friendship with his sweet-scented politeness is but an easy task for him. His friendship is busy in making friends, and enmity in condemning enemies.

*Masnawī*

Prayers for him are an ornament to every night and day. a work has been furnished for the people to perform. In the tower of his kingship they beheld a moon, and discovered a sovereign both in form and in deed. Whoever falls into his slavery is a free man, whoever is humble is approved by his just approval.<sup>1</sup> Kindness is proud of his warm intercourse, life is among those brought to life by him. He has driven malice out of the hearts of men, and set their breasts at ease. If the cloud carries moisture from the sea of his bounty, the festivities of Jamshīd will grow in place of verdure (i.e. enjoyment would become perennial like the growth of grass). If he is approached for a penny, he opens the head of treasury, on seeing a beggar he is beside himself (with joy). In seeking vengeance he makes delays, how great is his forbearance! It is a hundred times greater than you would suppose. He places his violence under the charge of his clemency, so that it may not pour its poison on his enemy. If ever he ties a knot the sky is unable to untie

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<sup>1</sup> If the word *Ja* be treated as a proper noun meaning 'God' and not as an adjective qualifying the noun *Ja* the meaning would be

Whoever is liked by him is liked by God.

it. If the sky effected a hundred knots, he disentangled it with a sign from the tip of his finger. If one does not tread the road of his will, one's stick becomes a dragon in one's way.

The possessors of inner worth have carried off a store of wealth by praising his nature. Those of outer worth (i.e., of beautiful countenance) equally desire to pick up the ornament of capability from the talk of his handsome face.<sup>1</sup> The excuse of my inability to describe him is not acceptable here. So may the quality of his handsomeness be a lamp for the bed-chamber of thoughts so that the road leading to destination be traversed in its light. The opening line of a poem has had the good fortune to conquer the world, since it has become the East of the praise of the sun of his countenance; and the couplet was lucky since it lifted the banner over the simile of his cypress-like stature.<sup>2</sup> That man is of awakened fortune who constantly gives light to his eyes by the story of his cheek, the pupil of his eye has put the small round pillow of the sun under its head to go to sleep.<sup>3</sup> Supposing that the nights were luminous like the torch of the sun, they would look like a feeble candle of faint light before the moon

<sup>1</sup> That is, possessors of beautiful countenance wish to add real charm to their beauty by talking of his handsome face, as if, to say, there was no charm in their beauty up till then

<sup>2</sup> That is, the couplet which describes the stature of the King is very fortunate

<sup>3</sup> *گردد بانه خورشید زین - سر نهایی* An idiomatic expression meaning to remain awake. That is to say the story of his beautiful face is so very interesting that far from exciting sleep, as is usual with the stories told at night, it keeps the audience awake, and their keenness to listen to it is ever on the increase

of his face With the thread of the rays of the sun of his cheek, plait a net, and entrap the parrot of the moon and the white partridge of the sun If you ever happen to go to the garden to enjoy the sight of the cypress and the rose, do not talk of his cheek and stature, lest the one (cypress) should sink into the earth for shame, and the other (rose) should melt into water by the heat of bashfulness The pearl has relinquished its claim to purity before his speech, and the charm of his stately gait has kept the partridge back from going a step further. Before the openness of his face what can be opened by the narrow-minded morn, and of what value is the splendour of the short-statured cypress before his lofty stature? There flies no bird that does not, on its wings, carry a letter to his net.<sup>1</sup> The fire of the love of a fire-worshipper falls into the water in which his shadow is reflected. The sight of the sun of his cheek is a spring for the sight, and the hearing of his speech is the crop of a sugar-plantation for the ear His auspicious eye-brows are the keys of locked doors. His pleasure-giving sight is more blessed than the shade of *Humā*.<sup>2</sup> The sweetness of his smile is the salt of the table of speech

*Masnavi*

Do not talk of his stature, it has quite a different nature, put no question as to his face, it is another paradise (i.e., quite different from the beautiful faces ordinarily known) Morn has begged its brightness from him, she has been doing this with diffidence every day God has created him for being seen: whoever saw him once did not see in himself again (i.e., forgot his own self in total ecstasy) His forehead has the

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<sup>1</sup> That is, falls into the net of his love.

<sup>2</sup> A bird of happy omen associated with the belief that the head overshadowed by it in its flight wears a crown.

key of eyebrow in its palm; it has unlocked every door of 'Id and *Nawroz*. In the garden, the shade of the stature of *Shamshād*<sup>1</sup> falls down on his feet from that lofty height. His lip mixed sugar with milk in the cradle, through his speech the ear is an object of envy for the caldron of honey. With his smell the white rose is busy in manipulating freshness (i.e., looking fresh); with his colour redness is occupied in preparing a cosmetic for the face. The whiteness of his neck is the morning for the night of his hair, the blackness of hair upon his cheek is *spring* for the flower-garden of his face. If you dislike the garden go and sit in his lane; if your sight has grown old make it new by looking at his face.

After this glad tidings be to one who talks (in praise) of his eloquence. Although there are rich customers for the commodity of discourse, yet his weighty thoughts are more valuable than there is earnest money in the pocket of the subtle intellect to buy them. To hear his verses, which deserve pearls to be scattered over them, tongues are entirely ears, and in reading his shining couplets the ears are entirely tongues. The *Sirius* on account of its analogy to his verse, has acquired such a dignity that the sky, with its thousand revolutions, shall not bring for it even so much as one downfall.<sup>2</sup> The

<sup>1</sup> The tree of *Shamshād* on account of its exquisite symmetry is regarded as the Queen of the garden, and is therefore by nature careless and little disposed to pay homage to any one, but even one such as that, is forced to make its obeisance to the king when he goes to the garden for his constitutional

<sup>2</sup> All planets descend from the Zenith towards the Nadir according to the revolution of the skies. But the *Sirius* ( *قوس* ) which is akin by reason of its name to the King's verse ( *قوس* ) is immune from that deterioration to which other planets are subject.



brevity of his subtle text, in spite of the copiousness of the commentaries, stands in need of his explanation to elucidate the marginal notes of the commentators.<sup>1</sup> If he writes of an assembly of entertainment, the page produces the planet Venus from his dot, and if he speaks of war, the gall-bladder of Mars melts away with terror. The light thrown by his speech on intricate points is such that even the dullest cannot but understand them. He observes that if a speech should need repetition, the speaker of quick perception, at once, ought to discover his want of competence in the matter of adequate expression, even though the hearer be of dull intellect, and that, similarly, if, before the speech is finished, the thread of comprehension is not grasped, the hearer, must, likewise, perceive his own obtuseness,<sup>2</sup> even though the speaker's mode of expression be a confused one.<sup>3</sup> And what is observed by him in the art of poetry is not, was not, and will not be within the power of grasp of any one. He says that an ode should be free from superfluous lines, and in meaning the *Mathi'*<sup>4</sup> should be the *Maqta'*<sup>5</sup>, so that no loftiness beyond that might be imaginable, and from the beginning down to the end, each verse in the ode

<sup>1</sup> That is, the notes of the commentators on the margin of the book are short of their function, and until he himself explains the text, the meaning, owing to its metaphysical subtlety, remains hidden in darkness.

<sup>2</sup> In an old edition the word *ناتمامی* reads *ان ناکافی* (imperfection) which makes no difference in meaning.

<sup>3</sup> In order to be entitled to be called 'clear' a speech should be understood without needing repetition, in order to be called 'intelligent' a hearer must follow the trend of spoken words even before they have all been uttered.

<sup>4</sup> The opening verse of the poem.

<sup>5</sup> The last verse of the poem in which the poet introduces his *nom-de-plume*.

should look more suited and appropriate than the one following it, so that, if the order be reversed, the last line may easily become the first and the best verse of the ode. The subject of such a poem should be love and affection, and counsels and exhortations should find place in other branches of poetry. And, whatever be taken as the basis of the poem, whether *Ḥwāḡ*<sup>1</sup> or *Wisāl*,<sup>2</sup> should be maintained throughout. To have one line containing a heart-rending love and the other a heart-burning aversion is not proper. If the ode contains rhymed words, suitable meaning alone should strike the ear. Rhymes of equal measure are preferable everywhere, specially in a quatrain, in which the rhythm is peculiar to itself<sup>3</sup>, and letters and words in the construction should be so familiar to pronunciation and so adaptable to breath that the slowness of reading, due to stammering of tongue, be changed into quickness, and there should be left no room for alteration or placing a word before or after, and the expression and the lucidity should be such that the meaning too, like rhyme and metre, may enter the brains of novices, and the most appropriate words that may be of some use to people should be employed whether in reading or writing, and such as may prove ornaments for the courtiers on proper occasions of speech, and may also be a stock for the writers of the Royal court in writing out their notes. He also lays stress on the fact that the long curves of letters should be made with an eye to draftsmanship, and the art of painting, so that the calligraphists readily sitting in the posture of *Qif'a*-writing, may not have to go round books in search of a model. He also instructs us to keep in view the requirements of musicians, and says that in the operation of

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<sup>1</sup> Separation from the beloved

<sup>2</sup> Union with the beloved.

<sup>3</sup> *وَأَمَّا الْفَرْقُ بَيْنَهُمَا فَبِهِمَا لَيْسَ مِثْلُ الْفَرْقِ بَيْنَهُمَا*. Lit. and this is yet another beauty

breath and sound the division of words and the adjustment of phrases, in the balance of harmony and regulation, should be in consonance with the timing and pitch of voice; and notwithstanding all this fastidiousness there should be easiness and flow instead of affectation and artificiality. Men of thought and meditation know that such minute searches are not within the reach of any one else nor will they ever be.

### *Hemustich*

The disposition of the King is above all dispositions (i. e. more pleasing and attractive than that of others)

And if any one refuses to believe in this he can find out the reality by perusing the treatise on the game of Chess written by his most sacred pen. As it is customary with the conquerors of countries to practise war in peaceful assembly, to push back rivals with foresight, expeditiously to make the deceitful take to their heels by the checkmate of *Bishop*, to take straightforward steps to remedy the crooked nature of the vicious, and to remain well-informed of the tactics of the enemy, the blessed heart takes immense delight in spreading the chess-board. And in spite of a thousand efforts, even the cautious players, who are devotedly in love with it, have not been able to play more than ten or twelve games at a time, while in the aforesaid treatise there are plans according to which even thirty or forty games can be arranged and played simultaneously (i. e., one single individual can play games against 30 to 40 players at a time without the least chance of any flaw in his manoeuvre.) If the memory of the people could have the power of endurance, and bear the weight of calculation on their shoulders, the cash of the treasures of hundreds and thousands of plans would be forthcoming under this head, to say nothing of the treasure of time (i. e., 30 or 40 moves as suggested in the treatise); and those with such skill that at the end of each of the tactics and the defeat of the enemy, the remaining units should form them.

selves into circles, squares, octagons, hexagons, a feat which has checkmated the intelligence of the masters of art. What an excellent thought and meditation !

### *Masnavi*

See the Bishop-decoying plan of the King; he has made the country secure against danger With his straightforwardness the lathe has scraped away crookedness from the nature of the Queen The door of victory over the *castle* of the enemy is open to his castle, his pawn is the Knight-catcher and the Bishop-feller It is for him to bloom and for the enemy to fade, for his rival to lose and for him to win. If he plays the game with *Jad-Rakhsh*<sup>1</sup> the latter gets off scot free if he quits the game drawn *Jam* is not alive or he would have been put to shame, where is *Shāh Rukh*<sup>2</sup> that he should acknowledge his defeat ?

### *Quatrain*

The thoughtfulness of the King gives palate to sound thinking, he plays chess with deceitful *Time* at the shortage of one *castle* Who has matured such a plan on this plain ? He takes away comfort from his heart only to give it back to that of his subjects

If even an atom from the excellence of his accomplishments be described, it would not be altogether useless The seekers of perfection when they know that so much efforts were shown by him despite the engagements of administration and the enjoyment of royal pleasures they would certainly strive more

<sup>1</sup> Name of a famous player at the game of Chess. The meaning is that even an expert like him would thank his stars if in playing with the king he escapes defeat.

<sup>2</sup> Name of another expert in the game of Chess.

than ever. It has often been heard from his miraculously-eloquent tongue that in the days of practising music it frequently happened that he sat down at sunset and rose up (as late) when the wire of the sun's ray shone on the wire of the *tambour*.

### *Hemastek*

Judge of his zeal in every action from this example

In the art of painting he excels the painters in that he is one of the fair. While placing the looking-glass before him he paints his own picture, he prepares a rouge for his face by mixing the redness of the tulip with the whiteness of the narcissus. It is no wonder if the pious become image-worshippers by the mandate of justice. If he paints the huge body of an elephant on the feather of a quail, or draws the picture of a tiger on the eye of an ant, the one (i.e., the elephant), through the skill of his painting, makes his trunk a polo-stick on the ball of the earth, and the other (i.e., the tiger) grapples with the bull of the sky to attack on his haunch. Thanks to God that *Mōmī* and *Bihzād* have escaped scot free since they have not lived in this age to bear the shame and ignominy, else they would have felt ashamed of their art. Also, if *Sarrafī* and *Yakūt*<sup>1</sup> were living, they, too, would have their heads bowed down like the letter *ج*, and their brows wet with the sweat of shame like the letter *ع*<sup>2</sup>. The pens have one and all written a bond on their foreheads to the effect that even if they were to receive a blow from the sword of an enemy on their heads they would never swerve from his (the King's) allegiance, and place their shoulders under the yoke of others. The peacock of his pen has erected a canopy over the head of the word and

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<sup>1</sup> Two expert calligraphists. The former lived in the time of *Mustafā*, an 'Abbasid Khalif. The latter came after him.

<sup>2</sup> The dots over the letter *ج* are here compared to the drops of perspiration on the forehead.

meaning, and with its foot-prints has made a bait and a net for the bird of sight from the curves and dots of his writing. Those who are in constant trouble owing to their ill fortune paste a line from his writings on their foreheads (to become rich) to bow in gratefulness. His ink is from the smoke of the lamp of the sun and his brush is from the curls of the locks of the Venus. The violet-haired are astonished to see the garden of spikenard in his face. Before the symmetry of the splendour of his stature the *Shamshād* is bending low, and before the curl of his the hyacinth-haired feel ashamed. At the smile of the teeth of his the teeth of the jessamine are hidden under the lips of its petals; and before the fine shape of the hoop of his the head of the dimple of the chin (of the beautiful) covers itself with the verdure of the soft hair, and the files of their eyelashes, in spite of their being so deadly as to cause a wholesale disturbance in the world, are themselves rendered topsy turvey by his vowel marks, and the mole itself, being in love with his dot, has burnt its body so terribly that the scar left on it cannot again be rendered white (healed) by even camphor paste

#### Quatrain

His writing<sup>1</sup> has left no wrinkle on foreheads, every dot of it is filled with the odour of musk. The veil on his face is made of the warpings of sight, otherwise the worship of soft hair would have become a religion.

#### Qut'a

See the miracle of his pen, what an attachment it has; even if it traverses the distance of a hundred years' journey, it is

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<sup>1</sup> Mark the play on the word *kalā* which also means 'a letter or writing'. The soft hair on the cheeks are, here, represented as *kalā* by reason of the common attribute of blackness.

still before the eyes. Look at the freshness of his writing that from the eye-like letters (such as *ل* and *س*) you will see fountains running over the meadows of pages. If by mistake I compared his writing with that of *Yakūt* I had to give a *Badakhān*<sup>1</sup> of the rubies of meaning as a penalty for this misnomer. There is a lock of lips on the mouths of the critics; since every dot of his is heart-bewitching. Why should not his ink-pot be so full of love for his pen, since no such candle lamp has ever been seen anywhere in a family.

Despite all these excellences and perfections he treats all his accomplishments as the effect and music as the cause (i.e., principal accomplishment), and the story of the incompetency of Avicenna and the tale of his own mastery, are carried to the ears of the people of the world through song. If he opens his lip to claim a miracle in the art of singing ears begin to speak instead of tongues, to bear testimony to his claim. He calls the hand, which does not move on a fixed principle, a fruitless branch, and the chest, whose breath is not associated with melody, a musical instrument of broken wires. The single bird nightingale became *Hazar* on account of its chant, and is considered superior to an ostrich. The turtle dove on account of its very simplicity of speech is preferred to a peacock of resplendent feathers. All agree that the sky in none of its revolutions could produce a musician like Khwāja 'Abdul Qādir, but from his works it appears that none was more incompetent than he, and, for all his skill knew not even the rudiments of the art, (i.e., he was but a novice). Through his love for mastery he has placed the movement of the limbs of the

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<sup>1</sup> Name of a city in Khurāsān famous for its rubies. Here stands for 'plentifulness.'

old and the young under the care of the *Kotwāl*<sup>1</sup> of principle; and with his affection for training his pupils in the school of their cradles, he has appointed the teacher of harmony for the cry and laughter of babies (i.e., in his time their cry and laugh are not without harmony). The finger playing with plectrum, is greasy in untying the knots of the dumb tongues, and the softness of the principle is busy in rubbing oil over the paralytic hands. If there is any deviation from the right path on the part of the branch, the Zephyr is admonished (why it did not train it properly), and if the leaf claps its hands against principle, the northerly wind (which opens buds and refreshes hearts) is chastised. The sound of melody has driven out waiting from the tongue of the mourners, and the exhilarating influence of melody has brought the closed lips under its control. Ever since songs were elicited from the motions of the skies, such an easy-flowing trill has not been heard from the throat of the heavens, and on the blank page of sound so excellent an impression has never been stamped. From the repetition of the rhythmic phrases and the high pitch in songs, the love and fondness of listeners are always on the point of increase like the doubling of squares on a chess-board. Indeed in the matter of song and melody the ears of the dead have suffered a mighty loss, and the times have put an extraordinary ring of favour in the ears of those living.

*Masnawī*

Since his musical instrument has been transformed into joy, through his plectrum, no ear listens to the bewailings of

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<sup>1</sup> A police officer of the rank of a City Inspector. What the author means to say is that the King being an adept in the art of music, the whole country is replete with harmony, so much so that even the involuntary movements of the hands and feet of the people are on some principle.

Ja. Tired or fatigued.



ill-fortune. Like the lip the ear of every one is intoxicated with song as if the effect of *Nauras* is nothing less than old wine. Through his song the body of *Breath* is diffused with life ; his plectrum is a healing balm for every wound. Until breath was employed in singing his composed songs, it did not produce any attraction in its words about the fair <sup>1</sup>

### Quatrains

What a charming music the King has invented ! There are a hundred chants mixed with every breath

If you shut your palm like a bud, it would be filled with the flowers of song, the air is so immensely replete with music

When the song of the King goes out for a walk, it passes through the brain and the heart of both the careless and the careful.

From the mouth and the tongue of the musicians to the ears of the audience, it travels constantly over the head of the sense of hearing. The freshness of life is from his fresh song, he alone can pull the ears of Venus

Just as the wind carried aloft the throne of Solomon,\* so, also, the throne of his (King's) fame is wafted on the shoulders of breath. Even his saltish chants are sugar for the ears ; and the purity of his speech is a pearl for them.

From him *Song* raised a banner for the conquest of the world, he captured the realm of the tongue, also that of the ear

<sup>1</sup> The author means to say that the words of him who does not sing the verses from *Nauras*, can produce no charm when they are employed in the praises of the fair.

\* It should be noted that the throne of the Prophet Solomon upon whom God bestowed unparalleled kingdom and wealth was wafted in the air on the shoulders of gani.

As the happy-footed messengers of sweet tongue roam about in all the corners of the world with the purses of the sea and the mine on their shoulders and round their waists, and the promises of the payment of the proceeds of villages and fields heaped in their mouths and on their tongues, in search of the skilled professionals, especially the maidens of the art, that is to say, the masters of the theory of music, every one who has got practice and acquired fame in his profession gladly accompanies them. And in Nauraspur, a building has been newly erected and furnished for the residence and accommodation of the expert musicians. Of these so many have thronged that it would be strange if even the disturbance of times could fix a rent roll of dispersion on their abundance (i.e., even time cannot scatter them); and of the individuals descending from the family of *Bārbud*<sup>1</sup> and the tribe of *Nakhsa*,<sup>2</sup> who have put in their ears the ring of his pupilage, and made their foreheads to bow down to his mastership, and who with their voice tie the feet of the nightingale with a piece of thread<sup>3</sup> and who with their cheeks laugh at the bloom of the rose, some nine hundred choice masters of perfection and beauty always stand as sentinels at the court of the King's palace of sky-like foundation. And with the clamour of the singers, the dome of the sky is ringing with such echoes that the hearers will not be deprived of songs even if the singers cease to sing; and with the tumult and noise of the players on musical instruments the trees set up such a dance as will not make the leaves cease clapping hands even if the foot stops keeping time with the sound.

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<sup>1</sup> Name of a famous Persian musician, native of Jahrum, a town near Shirāz.

<sup>2</sup> Also a musician.

<sup>3</sup> That is to say, they are so sweet-voiced that the nightingale of a thousand notes is caught in the net of their melody.

*Quatrains*

The world is saturated with melody and all its requisites ; it has become a casket for the pearl of the sound and echo. Old sorrows have become strangers to the heart ; since the world came to be acquainted with the song of *Nauras*.

In every corner the banner of festivity and rejoicing has been raised , life has been sown in the body with the water of melody. The child who has newly come into the world of existence has had its palate raised<sup>1</sup> with the tune of song

It is a city where the tulip grows warm-blooded ; from its narcissus-like eye magic comes out. Put your foot in motion for a walk into the forest and behold how love springs out of the dew of beauty

Discourse is eager to erect a dwelling in the palate and tongue with a description of the city of *Nauras* in order to make its old palace habitable, but shows slackness in furnishing itself with the building-material for fear of prolixity. If I cannot undertake to praise it as befits a city, there is no obstacle in the way of my doing so, at least, as befits a quarter of a city. Since it is better to say something than to say nothing at all, tell the faculty of hearing not to complain of the want of hearing (i.e., listening to the King's pre-eminence)

*Quatrains*

This city, which is an ornament for the seven Empires, is the pleasure-house of a monarch with the crown of *Jam* on his head. It is a city which claims superiority over Egypt, aye, its Joseph is Abraham (Ibrahim)

What an excellent city ! Every day the sun, the illuminator of the world, looks upon the suburbs of the Royal Palace as

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<sup>1</sup> It is usual for nurses to raise the palate of a new-born child with finger soaked in honey

its bright mansion, and sweeps the dust, settled on it, by the tumult of the advent of morning from off the whitewashing of its doors and walls from morning till evening with the kerchief of the threads of its golden rays. The world is full of hopes to see that the old world has got new life. The earth has the dust of the prostration of gratitude on its forehead for the better fulfilment of its desires.<sup>1</sup> Such a length and breadth has been given to it by the founder as will not allow the sky to revolve round it without a scratch.<sup>2</sup> Had he ordered it to be built to beat his pomp and glory, the soil of the whole globe would then have made only a brick of clay.

*Poem*

Though it is situate at the foot of a mountain, it has put forth its head from the mountain's collar (i.e., its height excels that of the mountain) If you look at it, the earth appears as high as the sky, if you look at its door it would seem as if the door of victory is thrown open on the country. When the sun salutes the palace of the king the brow of the arch bears the burden of a reply.<sup>3</sup>

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<sup>1</sup> The meaning is that the earth is grateful to this newly-built city, the cause of gratefulness being that the latter has brought with it greater joy and perpetual peace and prosperity on earth.

<sup>2</sup> That is to say, it is so nearly equal to the sky in dimensions that the latter by coming in contact with it receives a scratch.

<sup>3</sup> That is, the palace is so dignified that in reply to the greetings of the sun it only makes a sign with its brow, and even that most unwillingly, as it is not unfrequently done by great men in reply to the salutations of men of inferior rank.

The ground drew its skirt away from the Ninth heaven,<sup>1</sup> it established the integrity of its claim by reason of the elevation of its plinth.

The high and the low have, likewise, in imitation of him, given durability and elevation to their buildings; and with the erection of mansions, halls, and other massive buildings, the ground is so much pressed down by the weight of materials that the back of the cow supporting the Earth has bent and become uneven. Owing to the multiplicity of edifices and the extensiveness of court-yards there is in every house a quarter and in every quarter a city. Whatever street you step in, shrill singers, with the aid of the current of the moisture of the stream of melody, swim in the sea of principle. Everything according to its nature is prosperous and successful. *Beauty* is in bold display, *love* is in total fearlessness of ignominy, fond desire in tearing the collar has its nails always at work,<sup>2</sup> and patience in darning patches gets knots in the thread, cloisters have the bustle of taverns; the pious are the disciples of drunkards, the shop of profit in the street of merchants is thriving, and the shield of soldiers is devoted to the care of the subjects, since it is employed in giving money to them.<sup>3</sup>

*Masnawî*

Grief is contributed no share by the people of that city, it is a *taksman* for the driving away of the sorrows of Time. It is secure against the inroads of plunder, because prosperity

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<sup>1</sup> That is, it did not like its association with the Ninth heaven on account of the latter's obvious inferiority.

<sup>2</sup> It may also mean that fond desire (or madness) to tear open the collars is seeking nails.

<sup>3</sup> What the author means is that soldiers in other countries are generally hard-hearted and given to plunder and loot, but here they are exceptionally humane and help the poor with money.

keeps the streets thereof blocked. The corner of the musicians' lane produces Venus; the breeze of their door and balcony is replete with melody. Piety is bound up with the wire of their voices; inwardly it has its ears on their musical instrument. At every step there is a window with its head reaching the sky; at every window there is to be seen a wonder. The curly locks hanging down to the feet of the beloved, draw the hearts of the onlookers upwards. The greedy lover is after his own business (in putting forward his claim for love); the corner of the lane of love-making is without a Police Officer (i.e., unobstructed). If, in the course of conversation one talks of home, the tongue walls with the pain of exile.<sup>1</sup>

The door of every shop on the road leading to the market, which appears to be a tent through the rays of the sun, is a scene of much profit and transaction, and the law of straightness and upright dealing among the shopkeepers of that place is so keenly observed that the dishonest cannot go astray from the right course. Just as the sky has girt up its loins firm in servitude to the king, by wearing the belt of the milky way, so also the Earth has tied its waist (i.e., is ready) to benefit the people. What did the country garden want from the rose-market of the Deccan? It wanted this garden the city of Nauras. It compares in length with the speech of the ardent lovers, and in width with the thoughts of the lunatic. In consequence of the excess of elegance and beauty it is an object of pride for the sun; the towers of the shops are filled with the sun and the moon (i.e., handsome shopkeepers). The black-eyed sweet-hearts with their charming looks require sugar to pay tribute to their saltiness (i.e., their saltish beauty is sweeter than sugar-itself). They

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<sup>1</sup> That is, the strangers live so comfortably in this city that the talk of home pains them.

send the message to the heart through their eyes (i.e., they give looks of love); their abusive lips are full of kisses. When life tried to purchase them, it lost its heart as earnest money in the bargain. The head has a burn of lunacy, yea, the beauty of the common folk is full of chastity. Do not ask me of the miracle of those magic eyes, put no question as to those pious-cheating infidels. Patience and endurance have thrown themselves into infidelity, God save us from those cord-bound waists. They waylay the stockholders of religion; they rob ass-loads of the cash of heart and life. The head of piety, whenever it ached, it applied the sandal of their love to the brow.

What can be described of the increase of affection, the wiping away of grief, the sway of fascination and the allurements of heart.

#### *Verse*

Maybe the clay of Adam, before which the angels prostrated themselves, was from the clay of this land.

It behoves the affluent traders to carry this holy soil to Persia and Turkistan as their merchandise, so that, in the event of the ravages of plunder and devastation, a plaster of this soil may be prepared for the repair and rebuilding of the ruined hearts and deserted chests. If it is applied to the eye as antimony whatever will germinate from the earth all the day of resurrection, shall be visible.

#### *Poem*

What an excellent soil, the augments of good fortune, if a crow rolls on it, it becomes *Humâ*. Its dust which gives polish to antimony takes precedence over collyrium. The breeze has received fragrance from its dust; it seems as if it has thrust its head into ambergris.

*Tuyammum*<sup>1</sup> with it looks so fresh-faced that even the nectar is ashamed of making ablution with water. The purity of its breeze is such that if I give it preference over the air of Paradise, the gatekeeper of heaven would, at once confirm the breath of my statement. Lovers who come to this place empty their heads of their beloved's affection and fill it with the air of this place, and until they become the wellwishers of this land success does not very well attend to their object. Air worship is deprecated everywhere, but here it is appreciated.

*Poem*

It is a breeze from which the water of life trickles down; they press but once and a hundred lives ooze out. The breath, when it is spent in praise of this city, becomes the nourisher of the soul; purity has got a robe of honour from it. The Eastern and Northerly winds are of the breath of Jesus, on account of their passing through this town; temperance is one of those nurtured by it.

Its water like wine, washes the dust of sorrow from off the face of the heart, with its moisture the soil of the body grows fibres of health instead of grass. If the fish of its fountain were thrown into the nectar it would tumble down at several places when moving on its body on account of the pain of separation from the former, and whenever the Messiah wanted to quench his thirst he let down into it the bucket of the reflection of the sun. The nectar does not weigh itself with it for fear lest on account of its extreme heaviness it should become ashamed of itself.<sup>2</sup>

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<sup>1</sup> Kubbang the hands and face with clay by way of ablution when water is not within reachable distance or its use is deemed injurious to health.

<sup>2</sup> If the word *it*, refers to the water of the city of Naurangpur and not to the nectar, the meaning would be -  
The nectar does not like to weigh itself against it for fear lest on account of the latter's great weight it may prove light.



*Poem*

If the lip of a gimlet were wetted with this water, the brilliance of the pearl would be put to shame.

It so washes the rust from off the care-worn hearts that the lips of the stream become rusty. The sun cannot draw its reflection back out of it for all the ropes of rays it has employed

May the pleasure of walking in the  
garden and grove be the lot  
of his companions and  
friends

The ground of its green meadows with the exudation of dew has turned into an ideal ground. Through the kindness of the soil of Nauraspûr they carry the old turquoise-stone to Nishapur, and under the shade of Narcissus and red rose there are heaps of scents and mounds of tints diffused into one another, and the well-wishers of the cypress (i.e., the doves) and the babblers of the rose (i.e., the nightingale) are seen wings interwoven with wings, and voice reverberated by voice. Breaths are intoxicated with the talk of the wine-cup of the narcissus, and the sight is tinged with the observation of the colour of tulip. With the robust growth of trees the autumn receives a slap (i.e., is disgracefully pushed back); and with the fruitfulness of the branches, the spring is benefited.

*Masnawî*

They are trees that have never seen the face of the autumn,  
all are young like the hopes of the old

Through the weight of the fruits the aspen-tree of that land has laid its head on the ground to bow in reverence. Through the north wind the jessamine-flower looks sprightly like a moth spreading its wings over a candle-lamp. On the branch the mango rolls over the leaf with coquetry like a parrot spreading

its wings in the cage. Its tree is so attractive and heart-ravishing that the wind beats its breast with a stone (i. e. completely enamoured of it). Freshness has wetted it so much that the sun slipped under its shade. Wrinkles have disappeared from the brow of the leaflet; dew has fallen on the back and the face of the leaf. In every direction with the tillage of morning the air of paradise is blowing gently in profusion. Whether it is evening or fore-noon, the air, on account of mirth, resembles the morning breeze, and all verdure is dew-sprinkled. The body of the parrot through continued cries got tired; she is seeking to have its wings from the verdure

At his imperial command they have brought the seed of eloquence and fluency from Arabia and Turkistan, and the grain of knowledge and art from Persia and Khurassan, and have sown them in this holy land, and raised a good crop by virtue of the richness of the soil and the nature of the climate. Greece, if it were not in water,<sup>1</sup> would have been in fire on account of its jealous heart.

#### *Quatrain*

Be sure of good luck in this city, be the pearl of reality for the sea of outward form. In every art be ever progressing, on account of the geniality of its climate without undergoing the trouble of practice

What an excellent master of mature judgment and embellisher of a country he is, who, by laying the foundation of this city in the Deccan, has made it the object of pride for Irty and Khurassan. It is customary with the seekers of praise that they, sometimes, by talking of the sword sharpen the sword

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<sup>1</sup> It is a common belief that a Province of the ancient Greece owing to the abnormal degree of wisdom of its sages once challenged the authority of God and was consequently cursed and sunk under water.

of speech on the whetstone of the tongue, and sometimes with the description of the hawk let fly the hawk of discourse in the hunting ground of meaning, and sometimes by praising the motion of the horse take out the horse of their genius from refractoriness; so I thought why I should not enhance my position and nearness to the king by speaking of the favourites of the royal court. It further occurred to me why should I not open the door of good fortune to my luck by talking of those who stand at the foot of the imperial throne. Such worthy friends are many. If God wills, a separate Memoir of the dignitaries will be written. At present I make my tongue and palate happy by speaking of some of the servants of this great Empire and the courtiers of the king. To assign to the sublime names of these grandees, who adorn the page of assembly, their respective places, is not within the power of the writer. The king has put them all in positions, most pleasing to himself, or, rather, in some instances, owing to excessive affection, has given them precedence over his own person.

#### *Hamastich*

I am proud of these just and frank-hearted aristocrats.

The first is the gracious Nawâb Shih Nawaz Khân, of exalted position, who has been highly honoured with this title by royal favour, and on account of his exceeding love for the country, and experience of work, holds the rank of '*Jumdat-ul-Mulk*'. In protecting cities and benefiting people he excels all. It is patent to all that his glory and greatness are not the result of any lucky stroke of chance, but are exclusively due to his own intrinsic merit and worth.

#### *Misnawî*

The overwhelming favour of the king graced him justly, the president of the assembly (i.e., the king) discovered the

possessor of the worth.<sup>1</sup> Religion and the country are under his protection, the tower of the fort of the empire is firm through him. The world has not a single soul like him; go round the seven empires and satisfy your mind. There is no minister equal to him in the whole world, whatever is done contrary to his practice is not law. Where has the sky the requisites of greatness? Even if it had them, where are such refined manners? When he writes a threatening letter the pen in his hand becomes a two-edged sword

In priority of service he is ahead of all, and exceeds all in weightiness of faith. He has made his proud head reach the sky, and it behoves him; and against superiors he is ornamented with superiority, and it befits him. In addition to the inborn capacity, by virtue of which he has from his very boyhood upper hand in every branch of knowledge, he has no respite to wipe off sweat in the acquisition of attainments and in the securing of perfection and diligence. He is so near quick perception that with the slight motion of the pen of swift-writers of high penmanship it is quite easy and convenient for him to discover the subject-matter. Even before the entrance of breath in one's breast to utter a speech he finds out what word will it mould, and, also, what meaning it intends to convey. His quick wit of ready reply has made all eloquent speakers to confess the dullness of their speech, and his sharp criticism makes

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<sup>1</sup>  $\text{سزا}$  = Sun. It is also used in the sense of 'worth' or 'merit.' Hence  $\text{سزا دار}$  = master of the sun or merit. But if read as  $\text{سزا}$  (with the suffix  $\text{ا}$ ) it would mean 'one's own.' Hence  $\text{سزا دار}$  would be equivalent to  $\text{سزا داران}$  i.e., his own courtier. In this sense the meaning would be.

The king appointed him to be the President of the ministerial assembly.

people of robust intellect to admit their ignorance. If, when an insoluble question is put to him, he has ever to contemplate a little, the reason is that owing to a host of ideas, he is at a loss to know with what reply he should open his lips.

His speech has made the hard workers in the science of Mathematics lie at ease (i.e., in mathematics he is so expert that he has, with his speech, already solved all difficult problems so that its students need take no extra pains for their solution). From the physiognomy of faces he can tell about the past, the present, and the future. On the table of his speech the sweetness of the bag of sugar fills the mouth of the colocynth, in his balance of calculation the bisection of the globe of the earth is as trifling as a seed of grain or mustard; with the firmness of his judgment the sight of the axis-observers has become a levelling-rod, and compared with the excellence of his politeness the robe of honour of the wearers of brocade is no better than a mat. To the horse of his sense of honour the reins serve as a whip for scamper (i.e., when his sense of honour is touched he becomes excited so that his veins are swollen); and to the tree of his magnanimity the leaves serve as a palm for scattering gold. The nearness of his plan to rightness is the nearness of light to the sun. The distance of his view from fault is the distance of the west from the town of *Khafā*<sup>1</sup> (in the East). In his peace-treaty the letters and words embrace and hug one another in one garment; and in his ultimatum for war every line is a file-breaking soldier. The noose of his thought is made of no ineffective threads and his kettle of thoughts has not the broil of imperfectness. The straightness

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<sup>1</sup> Name of a town in Chinese Turkestan famous for its musk-deer and arrow. Note the suggestiveness of this word which also means 'fault' or 'mistake'.

of his pen is such that if any one talked of him in *Wazir*,<sup>1</sup> the pen would not again take a cut (i.e., need not be mended). The rightness of his comprehension is such that if Maulvi Ma'nawi<sup>2</sup> were living he would not have composed this verse. "People are in sad want of right understanding; what I say is in proportion to your capacity of grasp."

His clay and air (the two elements in his constitution) never lay dust on the heart of any one (i.e., he does not cause grief to any one). Water is one of the thirsty, and fire one of the novices God had made him so rich in himself that his only want lies in the contraction of brows which he has to borrow from others when indignant. Nothing held its passage over his heart (i.e., his mind never felt inclined to a desire for anything) but that it got its object. Some may suspect that in consequence of the excess of favours and kindnesses I may have exaggerated the laudable actions and praiseworthy qualities of the king, but I fear lest a majority of them who are well aware might think otherwise they may say why should not one, who cannot do full justice to his praise, make a confession of his own helplessness (i.e., incompetence) from the very beginning? Thanks to God that he has been honoured and exalted befitting his worth and position, and the Emperor who appreciates merit so lifted him up from the ground that in *Nauraspur*, owing to the loftiness of the bed-chamber of his palace, the earth has become a prop for the sky. His balcony of lofty foundation is so high that if the

<sup>1</sup> Name of a town in 'Irāq, the reed of which is so fine that pens are made out of it.

<sup>2</sup> Surname of Maulānā Jalāluddīn Rūmī the leading Sūfī poet of Persia, who is regarded as one of the greatest moral and spiritual teacher of Islām. The above verse is reproduced from his *Maṣnawī* the most famous Sūfī poem that exists in Persian language.

vapours of the seas did not intervene, the people of Persia would count its steeples from the new roof erected by him. Its portico is so extensive that Speech, with all its length, cannot cover its courtyard. If the shade of its weightiness casts itself it will make the back of the cow of the earth a boat.

### *Quatrain*

A high-minded never builds a low house, such a foundation is laid by none except one having as vast a palm as the ocean

The cow and the fish both have clamoured that the edifice is very heavy, it is feared that the earth might sink down.

The more his rank and position are elevated the kinder he is to the people. The different sections of people especially the foreigners in the Deccan, are the most unjust and ungrateful if they do not make their hearts the home for his love, and devote their tongues to praying for him.<sup>1</sup> Since he has sown and is sowing the seed of love for all in the spiteless breast of the king, and with the sweat of labour in rendering useful services to the public he has preserved the honour of all and does preserve it.

### *Poem*

He learnt from the sky the way of service; he did whatever the heart of the King wished him to do.

Hereafter if he is called the chief of the physiognomist it is just, since he has served the king who knows the secrets of the heart. The critical judgment of the king has increased his value and position, he has tried him in the forge of pain

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<sup>1</sup> *Ḥḡ* : Exclusive reservation of a thing for a definite purpose by virtue of a legal decree. Generally it applies to setting aside a portion of one's estate or income for religious purposes.

and pleasure. All orators acknowledge the excellence of his speech, he has explained what even the faculty of speech was unable to do. No one has so picked up the flowers from the garden of Mathematics as he, he has unravelled the mysteries of the stars and the skies (i.e., he is well-versed in both Mathematics and Astronomy). I cannot conceal him from the notice of the public, he has done me all that could be done through magnanimity. If he has, with his correct sight, looked at a grain of sand, he has carried it to the sky with the arrow of sight. The pen, which is a burglar into the treasury of the mysteries of meaning, has done what it could possibly do at a signal from those fingers. The great quote him as an authority in action and in speech, arguing that he has said so and done so (i.e., the actions of the great men are guided by his conduct).

The second is *Khuddām-i-Malikul Kalām*

*Hemistich*

Who is able to say what he himself is <sup>1</sup> From the balcony of discourse the drum of his being a *Sāhib Qirān*<sup>2</sup> has sounded in his name, and from the appearance of his Canopus-like speech the leather of tongues received colour. The dazzling flow of his composition has a brightness from the blackness of which the note-book of morning is prepared, and his pen of bold composition is from a forest where lions lose heart. The rhymes which had hitherto been oppressed (i.e., improperly used by poets) are done full justice in his poetic collection of just foundation, and with his flowing genius whose slave is the fatigued sight, he is seen in conversation everywhere.<sup>3</sup>

<sup>1</sup> That is, although it is not within one's power to describe one's own self, yet he can do it.

<sup>2</sup> One born under the auspicious conjunction of Jupiter and Venus. It is the recognised cognomen of *Timūr*.

<sup>3</sup> If the word *ja* is read as *jā* in the sense of 'pearl' the meaning would be

The pearl of word is seen lying everywhere.



The sellers of inferior goods have no capital and power to open 'be shop of finding fault with his merchandise. His musk is from *Khutan*, and his cornelian is from *Yemen*. A singer of love-songs of whom *Love* itself is enamoured, and to whom *Beauty* remains indebted! A composer of odes that if even kings wish that their names should take seat on the thrones of the tongues of people, they should scatter pearls and gold over him (so as to induce him to kindly mention their names in his composition to perpetuate their memory). The pearls of his meaning are from the sea of Spiritualism, and the gems of his words from the mine of Materialism. The pinnacle of the ninth heaven which is frequented by his flight throws back his comrades' imagination. Opulence picks up victuals from his poverty (i.e., though outwardly rich, he is in reality living a life of a monk). He is an ointment with the comfort of a wounded heart (i.e., he serves as an ointment for those whose hearts are wounded, but himself enjoys the comfort of a wounded heart (i.e., glad to suffer pain for the sake of others). Do you make out what I mean? And who is the person of whom I speak?

### *Masnavi*

What a noise of fame of the Qum! who adorns the assembly of the seekers of Divine knowledge! He was an ocean even at the time of his being a drop (i.e., in his early childhood he was endowed with the wisdom and knowledge of a sage divine). A king by name who has for his kingdom the empire of Word, the consolation of hearts gushes forth from the motion of his pen. If the words look like pearls it is from his casket; if they appear like the sun it is from his mansion. When he places his wine jug the sky serves as a cup; when he takes to seclusion the tongue stands as a guard at his door. He never gave a smile from his lip over an aggrieved face (i.e., never laughed at the distress of people); on the contrary he has shed many a

tear. He so rubbed off the rust from the mirror of the eye that he saw the colour of smell and smelt the colour. Such an acute genius is rare of whom word and meaning are both proud. No face is more prominent in discourse than his; he dives into every word a hundred times. He carried the ruby of this mine in such a way as could enable him to show it at any time. He brings out speech from the marrow of the heart and the soul, and again introduces it into the heart and soul of his audience. Ay, the word as it rises up from its seat comes back to its seat again.<sup>1</sup>

### The third Hazrat Shāh Khaliḥullah

who keeps the tenderness of the beloveds' hearts under the monopoly of his miraculous pen. People of delicate fancies who know the beauty of eloquence as *Sult* long to speak *Nasta'liq* with the tongue of his pen. In the art of penmanship he is so expert that the reverse of the saying "writing is half knowledge" can prove its truth vehemently and not inadvertently.<sup>2</sup> People are so much absorbed in seeing his writing that the thought of separation<sup>3</sup> from their beloveds has become an old story to them (i.e., they have quite forgotten their beloveds and do no longer feel the pinch of

<sup>1</sup> That is, the word, when it comes out from his brain and enters into that of his audience, does not passively remain at that level, but ascends to its original height again.

<sup>2</sup> That is, he has made writing so perfect that it is no more considered as half knowledge.

<sup>3</sup> The original reading is *فراق*, i.e., 'separation,' but if it is read as *جَب* 'brow' or 'forehead,' the meaning would be that the forehead of a beloved has become old and devoid of any charm.

their separation) In truth this writing bears no comparison with that writing (i.e., the downy hair on the cheeks of the beloved) since oldness is an ornament<sup>1</sup> to the former and a defect for the latter. Upon one who did not read the alphabet of the elements of the *royal constitution* (i.e., did not see the beautiful stature of the king) the aptitude for reading the book of his own build did not become bright (i.e., he could not understand his own *self*). With the moisture of the fountain of his pen what beds of violet he has grown<sup>1</sup> and with the sweetness of his writing what plentiful sweet smiles he has given to letters. The eye of the on-lookers fixes itself on his writing in such a way that, when retiring, the eyes are still attracted by it.<sup>2</sup> His writing looked so thin that it seemed as if a book was written on every page thereof, but in reality it was so bold that it could be read on the forehead of the sky. Through the augustness of his pages the omen taken by all consulters is according to their desires, and on account of the length of the tongue of his pen the tongue of all

<sup>1</sup> *وحدان*. Also means units and detached letters as opposed to *مركبات* 'compound letters'. As such the meaning would be --

Any one who did not make himself conversant with the alphabet of the king's simple writing would never possess the aptitude for apprehending his more difficult and complex composition.

<sup>2</sup> *في نوم* : An idiomatic expression meaning to cause sound sleep *انتمى* : Antimony

As a general rule one goes to sleep when antimony is applied to his eyes

What the author means to say is that the eyes of the spectators are so much attracted by his penmanship that they do not go to sleep even at night, but remain open in the warm desire of getting a glimpse thereof.

critics is short. In imitating the style of writing he is ahead of all the ancient writers. All the poets have received the reward of their labours from him. His point satisfies the heart and his dot impresses the pupil of the eye)

### *Couplet*

I am afraid that the pen may escape from his hand, and all of a sudden it may draw a line on all writings (i.e., cancel them).

### *Verses*

In decorating the page of Time his attractive writing is like the soft hair on the cheek of the beloved

In writing the heading he is so renowned that the cheek of the fair uses it as a model in practice for writing

### *Quatrains*

One who has not spoken of his pen is not an eloquent speaker, what pearls of meaning are there that have not been perforated by the point of his pen? If he wrote the word 'thorn' it pricked into the heart of the enemy; if he wrote the word 'flower' it blossomed on the face of the friend.

Those who are active in search for jewels leave off this idea and become seekers after his writing

Writings in Khurāsān melted into water, otherwise the people of Iraq would have themselves gone there to wash them off with the water of shame

### The fourth Maulāna Farrukh Husain

than whose painting nothing better can be imagined. The expert painters take pride in being his pupils, and having adopted the outline of his plain sketch as their model put their lives under obligation. From the sight of his black pen the green-haired (the beautiful) have learnt wiles. The freshness of his painting has

— but the portrait of the beautiful to shame, and has thrown it into the whirlpool of the jealousy of his painting. He paints the musk-navel and people smell its fragrance, he sows tulip and they reap its colour (i.e., he turns the effect into cause, and allegory into reality)

*Poem*

With the portraits of the heart-bewitching beauties he washed off the impression of patience (i.e., the sight of his painting makes men lose all patience)

He represents the thorn so exquisitely that the eyes of the critics are pricked. If the waterfowl of his painting shakes its wings, the face of those present becomes wet with the falling of drops. After finishing the decoration of the flower he busied himself in depicting the voice of the night-ingale. That magical painter has put in motion the breeze which throws aside the veil from the face of the beautiful.

The fifth is Khuddām Mulla Haider Zohni, who with the saltiness of words and the sweetness of expression has been the first to place salt and sugar one over the other. The tree of his love has caused fibres to run into the hearts of men. He has got the writ of universal popularity attested by dignitaries. He is a trader in goods whose articles of abusive words are bought at the price of benediction, and pure coins are spent in the purchase of something defective. On account of the jealousy for his richly coloured speech the ruby is a worthless shell immersed in blood and beside the sweetness of his speech the position of honey is like that of a saucer licked clean. In the case of one the fame of whose prose is so great it is easy to guess what the extent of his poetry should be.

*The Sixth is Zuhûri*

who admittedly occupies the prominent seat in the last row, and in point of humility is ahead of all who sit last. Though he

does not hold a rank worthy of being knitted in the thread of jewellers, yet in being a partner in decorating the *Rose-garden* of Abraham before now, and at present in spreading the Table of the Friend of God, he stands a peer and a match of the poet-laureate who has no parallel in the world. And Time in making this distinction has done no such act as can ever be found fault with. What is rejected by it is rejected by all, and what is accepted by it is accepted everywhere. Whomsoever it approved met with universal approval, and whatever it did not weigh proved light.

*Masnawî*

There is no error in the judgment of Time, it never took this for that, nor that for this. In its hand there is a transparent mirror, everything good or bad is reflected therein. If like gold iron be coined, even the tip of a blind man's finger would distinguish it. A boy of sweet movement with a sour look can know vinegar from milk.

On this basis it seemed inevitable for the sake of others that, having paid heed to my own self, I should not contain for joy on account of this connection,<sup>1</sup> and should not make the scale of my fellow-associate<sup>2</sup> weigh against the earth and the sky. Though in the garden of seventy years of age the tree of my intellect has cast off the petals of flowers, yet the case is not such that in the spring of the eulogy of my master the ripeness of old age may not be in working order, and the jollity of youth may not be laden with fruits.

<sup>1</sup> A reference to his connection with Qumî as co-partner and collaborator in producing this preface.

<sup>2</sup> *طرب کرمه عجم*. One whom I have won over to my side, i.e., my friend and associate, Malik Qumî.

*Poetry*

I am the fresh fruit of the tree of this old garden, my juicy  
verse left no lip dry I write a letter on water with my finger,  
and it is not washed off by the flood of a deep sea.

When I place the tray of my description in an assembly,  
I put speech in the mouth of the faculty of speech.

What poet is there in this assembly who is not in love with  
my verse

I give the wine cup of *unity* in *multiplicity*, I place the snare  
of *mult plicity* in seclusion.

My omen is auspicious for those who take omens, since from  
my utterances they see their wishes fulfilled to their satisfaction

The masters of the art of writing are so successful through  
my poetic composition that the Dog-star is ready to sacrifice itself  
to their prose

My love-poems are pure gold and un-alloyed silver, the  
runaway deer was charmed by them

By my verses the lip of the musicians derives benefit; they  
sing my praise in a loud voice.

The penitent recite my name; the drinkers themselves  
belong to my class.

This preface is an open letter by Zuhūr to the denizens of  
the four quarters of the globe, that they may on every side,  
having turned their faces to the Ka'ba of their desires, know  
the place of Ibrāhīm to be their centre, and should not, through  
negligence, make themselves deprived and beyond reach of the  
pale of his patronage. Those who are well-to-do are enjoined to  
go round the place of Abraham, and take a journey to Hedjaz,  
but this place, on the contrary, is strongly recommended for

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<sup>1</sup> An allusion to مكة, the place of Abraham, is the sanc-  
tuary of Ka'ba.

the visit of the indigent. Who has ever seen a purchaser whose earnest money exceeds the price of the commodity itself? Who ever has heard of a capitalist who has bought a grain of art for a treasure of gold? Polish your mirror (i.e., acquire merit), so that he may take you in his arms by paying a sun (i.e., purchase you at a high price); secure a green leaf so that, making you a nosegay, he may place you on his head. He graces with his praise everything according to the degree of its worth, except a verse containing the disparagement of his enemies which, however prominent and conspicuous, is utterly neglected by him without ever being seen or heard.

*Hemustsch*

Why should not civility feel proud, for it has seen such a master?

In his love leave your native land, and do not remain in exile at home. Put the dust of his trodden path on your face, and live honourably. If luckily any one feels contented with the acquirement of wealth, rank, learning and art, he should, for the culture of good manners and excellent qualities, start on his way headlong, so that he may realise the extent of the King's pomp and grandeur, dignity and glory, and the degree of his decorum and modesty, patience and tolerance. One day, incidentally they were talking of mildness and forbearance (saying) that if kings had not the power of tolerance God would not have exalted them. We have been given superiority over the rest of the creation because we are not a step behind them in enduring severity. To be unable to buy much of the forgiveness of the small (i.e., subordinates) is due to the smallness of the capital of greatness;<sup>1</sup> and to feed fat on the

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<sup>1</sup> That is, to fail to forgive the faults of the subordinates is indicative of one's want of greatness.



lean is itself due to weakness. It should be noticed what the remedy of inflammation is. There is no time when pamphlet after pamphlet of such discourse was not being read, and there are not enough pages in the book to cover the subject-matter, and if any one during the whole of his lifetime talks of it he is sure to be always running at the starting point. Hence it is better to conclude it. The story is ended with this prayer.

*Couplet*

As long as the Table of the Friend of God is brought into recollection in this guest-house, may Ibrahim 'Adil Shah be the host of the people

THE END



# INDEX

## A

'Abbās (Shāh), 64, 65.  
 'Abdul Bāqī Nihāwandī,  
 181, 227, 280, 281  
 'Abdul Hamīd Lāhaurī,  
 280  
 'Abdullāh Khān 'Uzbek,  
 17.  
 'Abdurrahīm, 36, 39,  
 220, 221, 261, 263, 269  
 Abu Sahl 'Abdul Mun'im,  
 246  
 Abū Tāhī, Kālim, 295,  
 300  
 Abul Faraj (Runī), 63  
 Abul Fazl, 8, 10, 13, 29,  
 33, 34, 37, 39, 65, 66,  
 219, 220, 225, 227, 230,  
 232, 233, 234, 235,  
 236, 237, 238, 243,  
 244, 245, 246, 247,  
 249, 250, 251, 255,  
 261, 262, 263, 280,  
 281, 282, 289, 290,  
 301, 303, 304.  
 dham Khān, 27  
 kbar, 1, 3, 4, 5, 7, 17,  
 18, 19, 20, 21, 27, 31  
 32, 33, 35, 36, 39, 41,  
 42, 45, 46, 64, 65, 66,

68, 88, 167, 171, 177,  
 187, 220, 225, 226,  
 229, 230, 231, 232,  
 233, 235, 237, 238,  
 239, 243, 245, 246,  
 247, 248, 249, 250,  
 251, 252, 255, 256,  
 257, 259, 260, 261,  
 263, 266, 268, 272,  
 276, 282, 284  
 Akhtal, 157  
 Albīrūnī, 244  
 'Alī Qulī Wāliḥ  
 Dāghistānī, 74, 293,  
 295, 298  
 Amin Ahmad Rāzī, 37,  
 181  
 An'ir 'Abdul Hai, 3  
 Anisī 68 183  
 Anwarī, 43, 68, 74, 106.  
 'Arif Lāhijī, 103  
 Ashraf Khān, 39  
 Aurangzeb, 252, 277,  
 280, 287, 288

## B

Bāhā Hardā, 39  
 Bāhā Tālīb  
 hānī, 37.  
 Babur, 27

- Badā'ūnī, 33, 34, 37,  
 41, 42, 43, 46, 66,  
 103, 177, 178, 180, 187,  
 188, 218, 227, 236,  
 248, 249, 255, 261,  
 280, 301, 302, 303,  
 304.  
 Bairam Khān, 1, 3, 7,  
 18, 22, 36, 225  
 Bakhtāwar Khān, 42,  
 181  
 Bāz Bahādur, 38  
 Bihzād, 255  
 Birbal, 260  
 Birbar, 260, 261  
 Birhamdās, 260, 261  
 Bisāwan, 39, 256.  
 Burhān Nizām Shāh,  
 185, 196, 218  
 Burhānuddīn Jānam,  
 (Shāh), 272.
- D**
- Daswant Rām, 39, 256
- F**
- Faisī, 33, 34, 36, 39,  
 40, 50, 52, 53, 55, 57,  
 59, 62, 63, 64, 65,  
 66, 103, 104, 177,  
 178, 181, 187, 190,  
 197, 212, 218, 223,  
 230, 235, 237, 239,  
 247, 249, 250, 261,  
 263, 276, 298, 300,  
 301, 303.  
 Farishta, 37, 243, 280,  
 282, 284  
 Firdausī, 240, 244  
 Fughānī, 26
- G**
- Ghairatī Shirāsī, 36,  
 183  
 Ghālīb, 59, 73, 190, 191.  
 Ghāzī Khān Badakhshī,  
 38  
 Ghiyāsuddīn, 182, 183.  
 Ghizālī, 36, 261, 300,  
 303  
 Gulbadan Begam, 280.
- H**
- Hafiz, 43, 67, 96, 102  
 Hājī Sultān, 33.  
 Hakim Abul Fath  
 (Gilānī), 25, 38, 104,  
 106, 106, 148, 152, 180.  
 Hakim Ahmad Tattavi,  
 38  
 Hakim 'Ain-ul-Mulk  
 Shirāsī, 38.  
 Hakim 'Alī, 38.  
 Hakim Binā, 38.  
 Hakim Fathullah Shirāsī,  
 38, 57.

Hakīm Humām, 25, 38,  
39, 261.  
Hakīm Masīh-ul-Mulk  
Shirāzī, 38.  
Hakīm Misrī, 38  
Hakīm Muhammad Yūsuf  
Bijāpūrī, 186.  
Hakīm-ul-Mulk Gilānī,  
38  
Hamīd Bhakkārī, 23  
Hamīda Bānū Begam, 4  
Harī Bans, 39, 256.  
Hasan Beg Rūmlū, 280,  
282.  
Hassān, 129  
Hayātī Gilānī, 36, 180,  
223  
Hemu, 3, 4, 232  
Hindāl (Mīrzā), 4  
Humāyūn, 1, 4, 5, 7,  
10, 27, 232, 259  
Husain Kāshī, 103.  
Husain Qulī Khān, 261.  
Husain Sanā'ī, 178  
Husnī Isfahānī, 36

## I

Ibrāhīm 'Adil Shāh,  
189, 194, 210, 212,  
294  
Imām Hussin, 211  
Iskandar Munshī, 189,  
194, 281, 294.

## J

Jahāngīr, 31, 45, 68, 74,  
227, 251, 258, 263,  
280, 296  
Jalāluddīn Muhammad  
Akbar, 4  
Jalāluddīn Rāmī, 11  
Jamshīd, 118, 126, 128,  
158  
Jarīr, 157  
Jauhar, 280

## K

Kai-Khusrau, 128, 158  
Kausari, 224  
Kēsar Dās, 37.  
Khān-i-Atka, 27  
Khān-i-Khānān, 67, 68,  
105 106, 180, 209,  
218, 220, 221, 224,  
225, 226, 227, 228,  
236, 237, 269  
Khān-i-Zamān, 17, 18,  
19, 20  
Khāqānī, 107, 108.  
Khisr, 26  
Khusrau (Amīr), 39, 44,  
223, 300  
Khwāja 'Abdusamad,  
39, 255, 256.  
Khwāja Amīnā, 19.  
Khwāja Hasan, 300.  
Khwāja Husain Mervī,  
34, 300.

Khawāja Muhammad  
Sharif, 39.  
Khawāja Mu'inuddīn, 28,  
262  
Kufwī, 223.

## L

Lutf 'Alī Beg Azar,  
193, 194, 281, 290,  
301, 302, 303

## M

Mahmūd, 252.  
Mahvī, 36  
Mailī Hirawī, 36.  
Malik Mahmūd Piyārū,  
38  
Malik Qumī, 36, 68, 75,  
177, 187, 189, 294,  
300, 303.  
Mān Singh, 262, 263.  
Maulānā 'Abdul Haq,  
272  
Maulānā 'Abdul Qādir,  
6.  
Maulānā 'Abdullāh  
Sultānpūrī, 37.  
Maulānā Bā Yasīd, 6,  
7, 280.  
Maulānā Darwish  
Husain, 183, 184.  
Maulānā Ilāh  
Dād Sultānpūrī, 37.

Maulānā Jamāl Lahaurī,  
37.

Maulānā Jamāluddīn  
Muhammad, 103.

Maulānā Mīr Kalān, 38.

Maulānā Mīrzā Samar-  
qandī, 38.

Mīr 'Abdul Hai Mash-  
hadī, 36.

Mīr 'Abdul Latīf  
Qazwīnī, 6

Mīr Abdullāh Wasfī,  
39

*Mīr Bakāwal*, 261.

Mīr Fathullāh Shīrāzī,  
38

Mīr Haidar Kāshī, 258

Mīr Mu'izzī, 224

Mīr Sayyid 'Alī Lādhiyā-  
nawī, 37.

Mīrzā 'Alāuddaula Qaz  
wīnī, 14

Mīrzā Asad Beg, 48

Mīrzā Husain, 183

Mīrzā Jalāl Asīr, 73.

Mīrzā Muhammad Taqī,  
281

Mīrzā Tāhīr Wahīd, 288

Miyān Hātim Sanbhālī,  
37.

Miyān Ilāh Dād Lakh-  
nawī, 37

Miyān Jamāl Khān, 37.

**The Hon'ble Justice Sir S. M. Sulaimān,  
LL.D., Bar-at-Law, Allahabad.**

**ALLAHABAD,**

*Dated 14th April, 1930.*

**DEAR MR. 'ABDUL GHANI,**

It is very kind of you to send me the two volumes of your 'History of Persian Language and Literature at the Mughal Court' I am reading them with very great pleasure indeed. They embody the results of considerable research on your part. I have no doubt they will be found very valuable. This will be a unique history which, I am sure, will be highly appreciated by the scholars of Persian.

---

**Dr. M. B. Rehman, M.A., Ph.D., Head of the  
Department of Persian and Urdu, Lucknow  
University (now Principal, Ismā'il College,  
Andheri, Bombay):**

**BADSHAH BAGH, LUCKNOW,**

*28th November, 1929*

**MY DEAR PROF. GHANI,**

I thank you for the copy of Vol I of your 'History of Persian Language and Literature in India.' It was a pleasure to read through the book. It is a pioneer work in this field. I congratulate you on the attempt, and sincerely wish that you will find time to complete it. The history of Urdu language and literature, which finds a place in your scholarly work, had all its material scattered. The students of Urdu will be greatly obliged to you for summing it up so beautifully.

The Meeting of the Committee of the Courses and Studies in Persian comes off in February next, and I shall place your book before it for consideration.

---

**Dr. Muhammad Iqbal, M.A., Ph.D., University  
Professor, Punjab :**

ORIENTAL COLLEGE, LAHORE,

*17th December, 1929*

DEAR PROFESSOR GHANI,

Many thanks for the copy of your valuable book "A History of Persian Literature at the Mughal Court." I have gone through it with profit and pleasure. Let the remaining volumes come out and we shall then consider the entire work for recommendation as a prescribed course of study for some of our Degree examinations. We hope that by October, 1930, the whole work will be completely published

---

**Dr. A. H. Mansūr, M.A., D.Phil.**

BERLIN, HERBERTSTRASSE, 7.

*2nd April, 1930.*

DEAR PROF. GHANI,

I thank you very much for sending me the two volumes of your 'History of Persian Language and Literature at the Mughal Court.' It is a work of remarkable ability and research, and recounts in great detail the relations between the Persian Persian and the Indians.



Persian. It supplements and corrects in many curious ways the inadequate and faulty narratives of some of the responsible Persian and English authors of the 19th Century. It is indeed a very real and very valuable contribution to oriental learning.

---

**Mr. G. K. Nariman (Journalist)**  
**Editor, "Irān League"**

3RD VICTORIA CROSS ROAD, MAZGAON, P O.  
 BOMBAY, 10.

DEAR PROF. GHANI,

I have been shown your "History of Persian Language and Literature at the Mughal Court" I find it most interesting. So far as I know, you are the first authority to point out the importance of Persian literature developed in India. Unfortunately the tendency of the Persians from of old has been to disparage the Persian literature of India. But you have shown discriminating and just appreciation.

---

**The Calcutta Review,**  
**February, 1930**

This is a welcome addition to other books already existing on the subject.

After the publication of *Shi'r-ul-'Ajam* by Shibli Nu'mani there was a great move to construct a literary

history of the Persian language on the lines similar to *Shir-ul-Ajam* under the title of *Shir-ul-Hind*, so as to determine what part India played in the growth of Persian language and literature.

The author also felt a real need that India should have a good history of the development of the Persian language of its own. With this object in view he undertook to accomplish this task, and has finished his labour, which is going to be published in *three* parts, covering the development of Persian literature under Bābur, Humāyūn, and Akbar. The author in dealing with the subject has attempted to show to what extent Hindi and Prakrits have influenced the Persian language in India. He has given a few instances of novel but graceful blending of Persian with Hindi from the works of famous Persian poets such as Manūchehrī and Hākīm Sina'ī.

He states that Persian language and idiom was well preserved in India till about the 19th century, but since then it began to lose its ground, and intermixture began to creep in, and there is now a great divergence between the Persian of Persia and the Persian of India.

The book has many interesting informations and extracts from original sources. It is nicely got up and beautifully bound. We hope the other instalments of this series will be more interesting and helpful to the students of Persian and Urdu literature alike.

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*Note.*—The following letter of the late Professor E. G. Browne, mentioning the author's third and last Essay on *Akbar*, which was then in the course of preparation, after the completion of the Essays on *Bābur* and *Humāyūn* already seen by him, is reproduced here in facsimile. He read *Akbar* only in parts, as the work progressed, during his protracted illness, and hoped to go through it again, when completed, after his recovery. Unfortunately his illness proved fatal, and the author did not get the benefit of his wise and judicious criticism which is a matter of deep regret to the writer.

Jan 26 1925

FIRWOOD,  
TRUMPINGTON ROAD,  
CAMBRIDGE

Dear Mr. Abdul-Ghani,

Many thanks for your kind  
letter & confidence I am much  
better, but much limited in my  
activities by doctors' orders I  
am very sorry not to be lec-  
-turing this term

I hope to see you soon,  
which sounds very interesting.  
Before long. As I live alone, I  
hope to be moved to live more  
people. At present I can only see



a few each day

I had the enclosed letter (from  
United Bank) yesterday, and  
suggested you as the most suitable  
person to do them for a while,

De if you are able to spare the  
time (so if you hear from the  
lady, you will know how, or  
come about)

Yours sincerely,

Yours sincerely

Edwardy Browne

